

An abstract painting featuring a vibrant red background. In the upper left, a circular motif in blue and yellow contains a white, stylized horse head. The central and right portions of the painting are dominated by large, white, angular shapes that resemble horse heads and necks, rendered with thick, expressive brushstrokes. Below these, there are patches of yellow and green, and at the bottom, dark, indistinct shapes. The overall style is expressive and modern.

Bonhams

Modern and Contemporary South Asian Art

New Bond Street, London | 4 June 2025



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Lots 1 - 49

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Inside front cover: Lot 8
Back inside cover: 5
Back cover: Lot 6

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1

SENAKA SENANAYAKE (B.1951)

Untitled (Bathers)

signed and dated 'Senaka Senanayake 1982' lower right
oil on canvas, framed
80 x 112.9cm (31 1/2 x 44 7/16in).

£25,000 - 35,000

€29,000 - 41,000

US\$33,000 - 46,000

Provenance

Property from a private collection, UK.

Note: The work has been authenticated by the artist.

Senanayake is a celebrated contemporary artist from Sri Lanka, known for his dynamic and colourful paintings that vividly depict the rich natural beauty of his homeland. Recognised early for his artistic talent, he began painting at the age of seven and held his first solo exhibition in New York at just ten years old, making a remarkable early entry onto the international art scene.

His early works reflect a more expressionist aesthetic, characterised by bold, defined lines that outline feminine silhouettes, and a rich palette of ochres, deep reds, and verdant greens. Though initially self-taught, Senanayake later pursued formal studies in Art and Architecture at Yale University. There, he was introduced to art history and the works of Western artists, which significantly broadened his artistic perspective. Drawing inspiration from movements such as Impressionism and Cubism, he began experimenting with a variety of styles in his work. This exploration ultimately led to the development of his own distinctive artistic language, characterised by curvilinear forms, flattened perspectives, layered transparencies and a vivid palette of greens, pinks, blues and purples. Upon returning to Sri Lanka, he continued to refine this expressive style, deeply rooted in his enduring connection to nature.

This present work *Untitled (Bathers)* is a striking example of Senanayake's artistic maturity, showcasing his distinct visual language and his continued engagement with themes rooted in Sri Lankan life and culture. The stylised composition depicts five female figures engaged in ritualistic bathing within a thriving tropical landscape. As with much of Senanayake's oeuvre, the scene reflects not only his mastery of colour and form but also his deeper commitment to portraying the symbiotic relationship between people and nature.

Senanayake is renowned for his vividly coloured depictions of dense, layered jungles, often presented in a flattened perspective that has become a hallmark of his style. His paintings frequently centre on traditional rural life, tea pickers, fishermen, villagers, and women within forested settings, where human figures appear seamlessly integrated into their environment, celebrating the harmony between community and the natural world. Echoing elements of modernist figuration and vernacular traditions, the present work celebrates feminine grace, community, and a deep connection to the natural world.

SADANAND K. BAKRE (1920-2007)*Untitled (Urban Landscape Scene)*

signed in English and signed and dated in Devanagiri 'Bakre 1968'

lower right and verso

oil on canvas

55 x 76cm (21 5/8 x 29 7/8in).

£40,000 - 60,000**€47,000 - 71,000****US\$53,000 - 80,000****Provenance**

Property from a private collection, UK;

Acquired from Nicholas Treadwell Gallery, London, 1968.

This striking abstract composition, *Untitled (Urban Landscape Scene)*, exemplifies the sophistication of Bakre's singular modernist language. Employing a richly textured surface and a vivid, saturated palette, the painting evokes a fragmented architectural urban landscape. At its centre lies a dense field of layered colour blocks, primarily reds, blues, greens, and ochres, recalling the rhythm and density of a cityscape.

This central mass is framed by a cool-toned border composed of softer, tonal hues, which contrast with the interior's intensity and allude toward more ethereal references to nature; land, water and open spaces. One observes a deliberate shift toward sharp geometries and rhythmic fragmentation in the central field filling the work with both a structural clarity and an expressive narrative. Through the soft interplay of texture, colour, and form, the present lot showcases not only Bakre's command of abstraction but also his refined mastery of lyrical abstraction.

The formal sophistication of this painting reflects the realisation of Bakre's artistic evolution. Rooted in the discipline of academic realism, he, like many of his peers in post-Independence India, gradually turned toward abstraction as a means of expanding his visual language. This transition reflected the broader shift within Indian modernism during the 1950s and 1960s, a period defined by bold departures from tradition and a growing engagement with international avant-garde

movements. By the late 1940s, Bakre had begun to cultivate a visual language distinguished by fluid forms and experimental structures, a development noted by Yashodhara Dalmia as embodying "free-flowing forms and unconventional shapes" (*The Making of Modern Indian Art*, p. 190).

Bakre's relocation to London in 1950 proved pivotal to this transformation. Immersed in the dynamic art circles of post-war Britain, he encountered a spectrum of modernist practices, among them a particular affinity with Vorticism. This early 20th-century British movement, inspired in part by Futurism, was characterised by fractured perspectives, mechanical energy, and angular, architectural forms. Its visual vocabulary, meant to mirror the chaos and velocity of industrial life, resonated with Bakre's own evolving style.

The present painting stands as a testament to Bakre's ability to synthesise compositional precision with vibrant, colourful, and expressive freedom, seamlessly bridging references to Indian artistic traditions with the broader idioms of international modernism.

For another painting from the collection sold in these rooms see *Modern & Contemporary South Asian Art*, 10th December 2024, lot 41.



Ara's early works were based on human situations, which he turned into compositions much in the manner of textbook life studies. These were generic studies of fishing trawlers, men and women at wedding receptions and horse-riders, akin to the academic studies taught in art school and reminiscent of turn-of-the-century painters like Dhurandhar and Abanindranath.

(Yashodhara Dalmia, *The Making of Modern Indian Art: The Progressives*, New Delhi, 2001, p. 129)



3 *

KRISHNA HOWLAJI ARA (1914-1985)

Untitled (Market scene)

signed 'Ara' lower right

work on paper, framed

34 x 22cm (13 3/8 x 8 11/16in).

£5,000 - 7,000

€5,900 - 8,300

US\$6,600 - 9,300

Provenance

Property from a private collection, Italy.

This rare early work by Ara, depicting women selling fish, is a remarkable example of the artist's understated mastery and his deeply empathetic gaze toward the everyday lives of working-class individuals. Executed with a startling economy of line and colour, the painting is almost ethereal in its presence, offering not just a scene, but a quiet moment suspended in time. Ara, a founding member of the Progressive Artists' Group and one of the earliest modernists in India to portray the lives of the underrepresented, brings to this work a sense of humility and intimacy that is both tender and dignified.

In the composition, a group of women are engaged in the act of selling fish, an everyday occupation rendered with poetic simplicity. Most of the figures have their backs turned to the viewer, drawing attention away from individual identity and instead focusing on the quiet rhythm of labour and community. This choice of perspective is powerful, it resists spectacle, demanding instead a contemplative engagement from the viewer. The forms are shaped with minimal, almost calligraphic lines, and the restrained palette heightens the sense of calm detachment, turning a bustling scene into something meditative and timeless. Only two figures, a man and a woman, face the viewer, creating a subtle point of visual and emotional tension in an otherwise inward looking tableau.

The painting also stands as an early testament to Ara's deep concern with representing women not as passive muses, but as agents within their own environments. These women are not idealised, but neither are they diminished; they are sturdy, grounded, and fully present in their world. The nearly monochromatic colour scheme, punctuated by subtle washes, enhances this realism without embellishment. There is no sentimentality here, just a quiet observation that verges on reverence.

In this rare work, one witnesses the foundational elements of Ara's lifelong artistic practice, his modernist reduction of form, his lyrical restraint, and his commitment to painting life as it was lived. It is a poignant reminder that beauty can be found in the most ordinary moments, and that art, in Ara's hands, becomes a space for dignity, memory, and humanity.

For a similar work sold at Pundole's see *The Fine Art Sale*, 17th October 2024, Mumbai, lot 3.

Untitled (Khajuraho Cave series)



4

JAMIL NAQSH (1939-2019)

Untitled (Khajuraho Cave series)

signed 'Jamil Naqsh' lower left; circa 1970s

watercolour, ink and pencil on paper, framed

20.1 x 19cm (7 15/16 x 7 1/2in).

£1,500 - 2,000

€1,800 - 2,400

US\$2,000 - 2,700

Provenance

Property from a private collection, London.

Acquired from Indus Gallery, Karachi in the 1980s;

Thence by descent.

Exhibited

Karachi, Mohatta Palace Museum, *Jamil Naqsh: A retrospective*, 11th December 2003 - 11th August 2004.

Published

Mohatta Palace Museum, *Jamil Naqsh: A retrospective*, 2003, plate 199, pg. 211 (another from the series)

Naqsh's *Untitled (Khajuraho Cave Series)* is a captivating homage to the rich sculptural heritage of the Khajuraho temples, known for their intricate carvings and sensuous depictions of the human form. In this series, Naqsh masterfully reinterprets the iconic motifs of Khajuraho, blending his signature minimalist, abstract style with the evocative sensuality of the temple sculptures. Through the Khajuraho's Cave Series, Naqsh creates a bridge between ancient Indian aesthetics and contemporary abstraction, celebrating the timeless beauty of form and emotion.

For a similar work sold in these rooms see *Modern & Contemporary South Asian Art*, 10th December 2024, lot 10.

Untitled (Kathmandu Valley)

5 *

LAIN SINGH BANGDEL (1919-2002)

Untitled (Kathmandu Valley)

signed 'Bangdel' lower right

oil on canvas, framed

45.3 x 53.6cm (17 13/16 x 21 1/8in).

£20,000 - 30,000

€24,000 - 35,000

US\$27,000 - 40,000

Provenance

Property from the Collection of the Bangdel-Shakya Estate, Virginia, USA.

A twentieth century polymath, Bangdel became Nepal's preeminent modern artist, as well as acclaimed novelist, art historian, preservationist, and academic who played a pivotal role in shaping the history of art in South Asia. Whilst he was born in Darjeeling, India to a family from Eastern Nepal, he grew up in Bengal, where his family had migrated to find work. In 1939, he attended the Government College of Art & Craft in Calcutta, and despite dreaming of his homeland and the mountain range that enveloped it, his early works were focussed on the architecture of Calcutta. He lived in Calcutta for a decade before departing for the United Kingdom and France. He imbibed the art scene and what it offered and continued to experiment with diverse subjects, before moving to Kathmandu in 1961.

Kathmandu Valley was painted in the early 1970s, shortly after Bangdel's return from the United States, where he had been a Fulbright Scholar from 1968-69. It was here that he was impacted by the works of abstract expressionists like Philip Guston, Willem de Kooning and Franz Kline. His works subsequently evolved and

his abstract style, the roots of which can be traced to Calcutta and Europe, became bolder. In *Kathmandu Valley* Bangdel turns his attention from the sublime, staggering peaks of the Himalayas to the rolling, lush environs of the Kathmandu Valley. He uses passages of gold, ochre, red and emerald—streaked with black—to carve out a tranquil, embracing landscape outside of Nepal's bustling capital, Kathmandu. Bangdel creates a gentle sense of dimension with this land, enough to evoke the terraced farming in the hills and valleys of Nepal that enables the region's agricultural production. Painted over a decade after *Moon over Kathmandu* (1962), this work utilizes the fragmented style Bangdel once deployed to render metropolitan spaces, exchanging the urban subject for pastoral tranquillity.

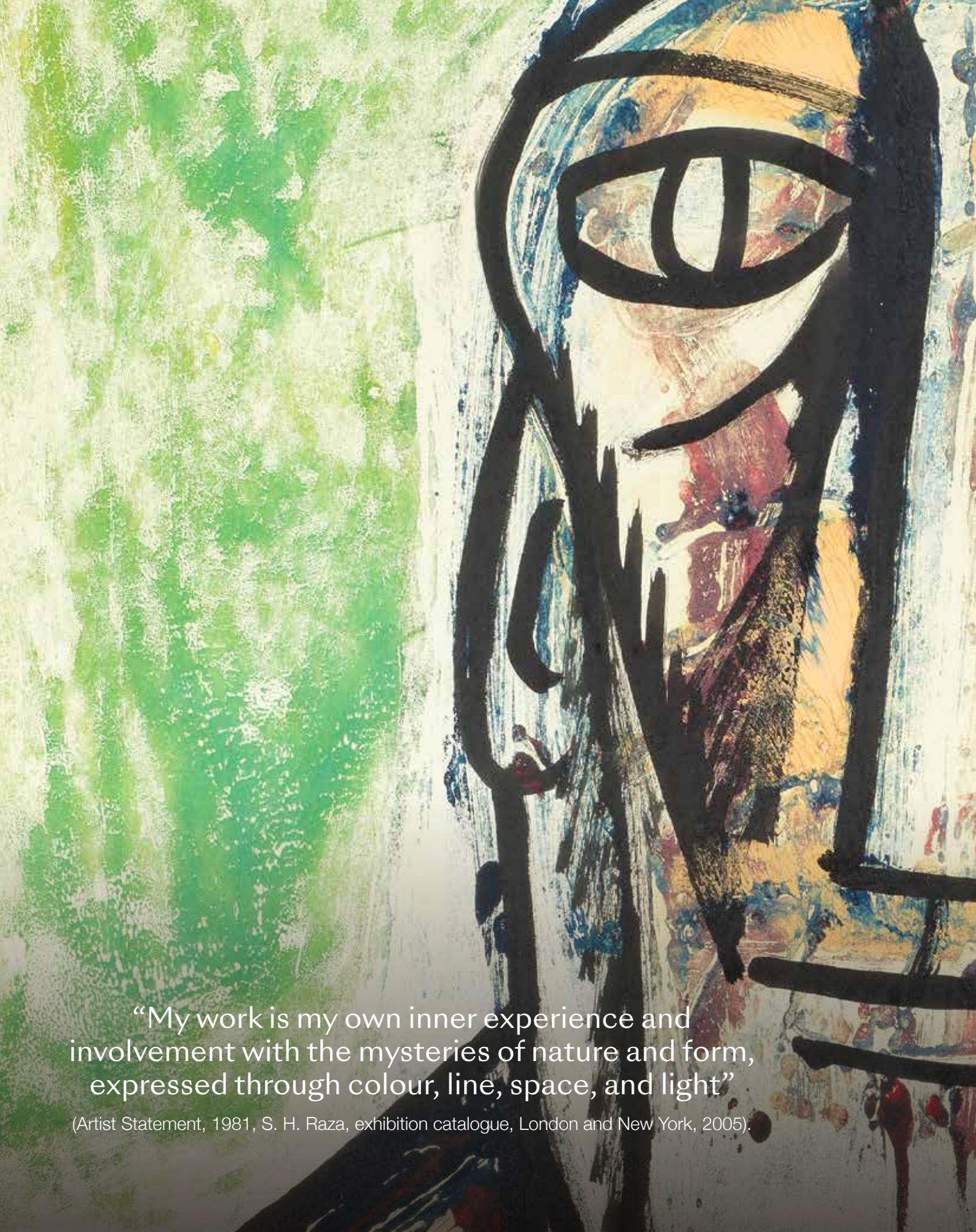
For a similar work dating from the 1970s sold in these rooms see *Modern & Contemporary South Asian Art*, 14th November 2023, Lot 12.

To learn more about Bangdel see Bonhams exhibition, *Lain Singh Bangdel: Mountains & Migration*, London, 11th - 21st November 2023.



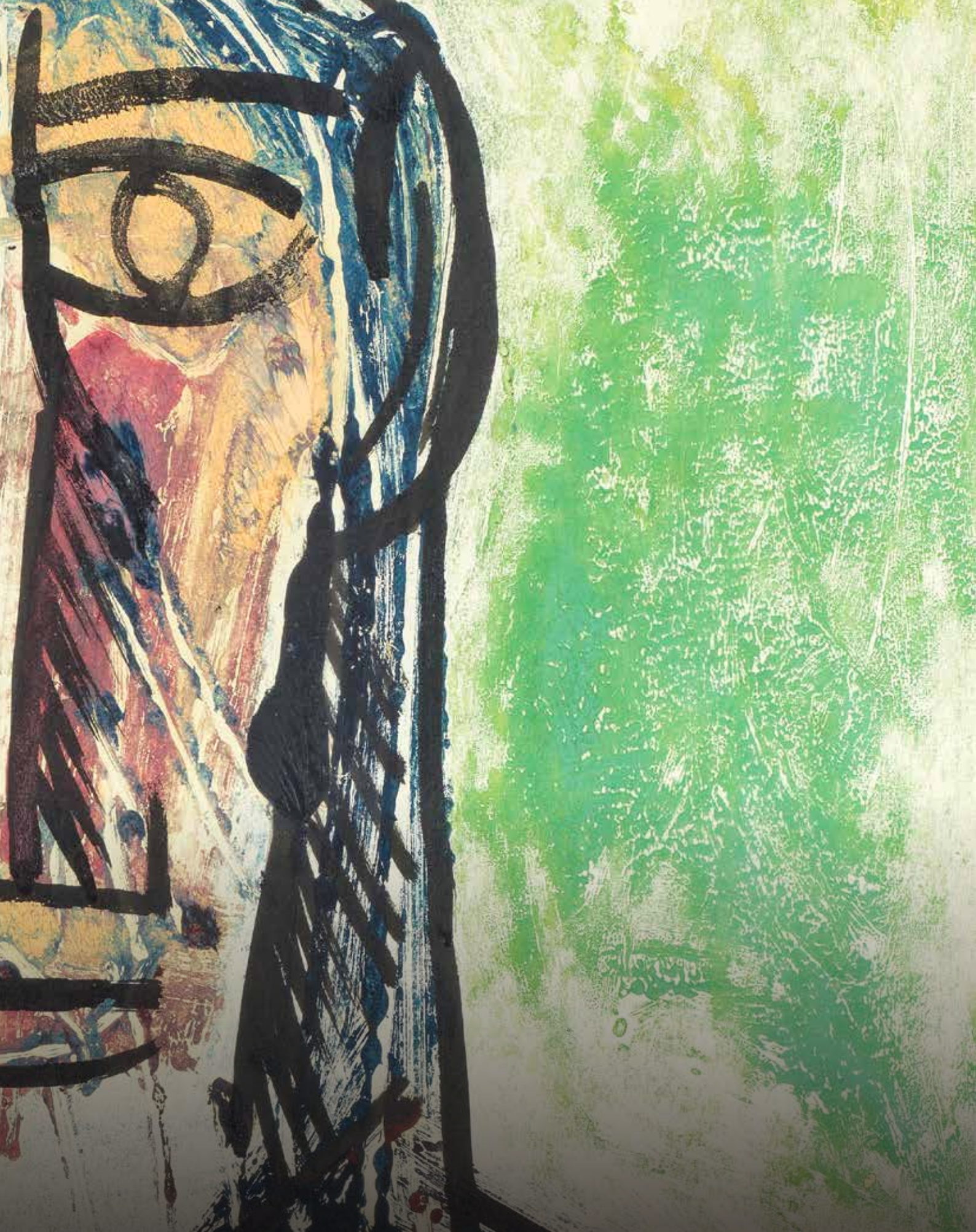
Moon Over Kathmandu





“My work is my own inner experience and involvement with the mysteries of nature and form, expressed through colour, line, space, and light”

(Artist Statement, 1981, S. H. Raza, exhibition catalogue, London and New York, 2005).



6 *AR

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Head of Man)

signed and dated 'Souza 56' upper left

oil on paper, framed

66.5 x 51.5cm (26 3/16 x 20 1/4in).

£50,000 - 70,000

€59,000 - 83,000

US\$66,000 - 93,000

Provenance

Property from a private collection, Sweden.

“I have created a new kind of face... I have drawn the physiognomy way beyond Picasso, in completely new terms. And I am still a figurative painter... [Picasso] stumped them and the whole of the western world into shambles. When you examine the face, the morphology, I am the only artist who has taken it a step further.” (F. N. Souza quoted in Y. Dalmia, ‘A Passion for the Human Figure’, *The Making of Modern Indian Art: The Progressives*, Oxford University Press, New Delhi, 2001, p. 94).

This striking portrait, *Untitled (Head of a Man)*, serves as a powerful example of Souza's bold and unapologetic artistic style. Painted in 1956, the piece emerged a year after Souza gained recognition as a serious artist within the London art scene of the 1950s. His breakthrough came through a chance meeting with Victor Musgrave, which led to a successful solo show at Gallery One in 1955. Souza later reflected, **‘I came to this country in 1949 and lived in dire poverty for six years, until 1954. Six years of starvation, rags and cigarettes picked up from the gutters. But somehow I kept on painting and never took a job. Then a chance meeting with Victor Musgrave led to a sell-out show.’** (F. N. Souza, *History Lessons, No. 11: An Interview with F.N. Souza*, interviewed by Barrie Sturt-Penrose, *Arts Review*, 28 May 2020, first published in *Arts Review*, 14 May 1966).

Souza, renowned for his relentless experimental approach, saw his 1950s portraits evolve into striking modernist representations, characterized by bold cross-hatching, distorted faces, and vibrant impasto layers of colour. *Untitled (Head of a Man)* exemplifies the development of his distinctive style during this period, a result of his fusion of influences—melding the expressionism of Rouault and Soutine with the essence of Cubism and the sculptures of classical Indian art. (*A Visual History of Indian Modern Art: Volume Five*, New Delhi, DAG, January – February 2015, p. 977).

Souza's fascination with the human form remained a recurring motif throughout his work, which he often rendered in a vibrant interplay of figuration and abstraction, exploring themes of desire, sexuality, and spirituality. As he described in his diary, **I started using more than two eyes, numerous eyes and fingers on my paintings and drawings of human figures when I realised what it meant to have the superfluous and so not need the necessary. Why should I be sparse and parsimonious when not only this world, but worlds in space are open to me? I have everything to use at my disposal.** (F. N. Souza, quoted in Notes, *FN SOUZA*, exhibition catalogue, Gallery One, London, 1961, p. 1, originally from the artist's diary, 9 January, 1961.).









7 *

MAQBOOL FIDA HUSAIN (1915-2011)

Untitled (Seven Horses)

signed 'Husain' in English and Devanagari and dated '81 upper right;

signed 'Husain' in Devanagari and English verso

acrylic on canvas, framed

101.6 x 182.8cm (40 x 71 15/16in).

£300,000 - 500,000

€350,000 - 590,000

US\$400,000 - 660,000

Provenance

Property from a private collection, Dubai.

Acquired from the artist.

Husain's *Untitled (Seven Horses)* from 1981 is a striking orchestration of colour, symbolism, and movement. It is a masterful composition that affirms the artist's deep-rooted visual vocabulary and iconographic obsession with the horse. This monumental painting does not merely present horses as animals; rather, they are carriers of energy, emotion, mythology, and national consciousness. Rendered in Husain's classic impasto technique, the horses charge across the canvas in a swirl of colour and form, their bodies abstracted yet alive, their hooves intentionally absent, as if to suggest a metaphysical state of motion, suspended between the real and the imagined.

At the top left of the composition, a small white horse leaps from a circular sun-like form, whose radiating hues of yellow and blue imply celestial birth or divine emergence. This horse, tiny and radiant, suggests purity, origin, or perhaps even spiritual ascension. From that singular focal point, the eye is led downward into a chaotic yet controlled arrangement of six horses galloping across the front plane of the canvas. Two dominant white horses stand out prominently, their bodies painted in thick, bold strokes, their snaring nostrils conveying both vitality and fury. Just behind one of them is a grey horse, barely visible but tonally anchoring the visual weight of the composition.

A vibrant yellow horse darts into the frame from the left edge, its entry urgent, its form taut with energy. Near the centre bottom of the painting lies a small black horse, compact, grounded, and intense—acting almost as an anchor to the otherwise swirling movement. One of the most enigmatic presences in the painting is the unusual hybrid horse, with a yellow body and a stark white head, facing left. This surreal, almost totemic creature challenges the viewer's sense of anatomical logic and instead insists on symbolic interpretation. It may be a fusion of opposing forces, light and dark, life and death, power and vulnerability.

The background is a kaleidoscopic field of deep reds, rich blues, earthy blacks, and emerald greens, each hue pulsing with life, reinforcing the emotional spectrum of the painting. These colours do not merely form a backdrop; they interact with the horses, echoing their shapes, shadowing their forms, and elevating the work to an almost cosmic scale. The palette intensifies the drama of the scene, creating a dynamic environment in which the horses appear to gallop through not just space, but time and myth.

Husain's use of impasto, especially in the treatment of the horses' bodies adds tactile weight and sculptural depth to the painting. The thick application of paint transforms each horse into a physical presence, while the lack of hooves frees them from earthly constraint. The snaring nostrils, a repeated motif in Husain's equine imagery, emphasize the primal energy of these beasts—exhalations of breath, passion, and power.

Untitled (Seven Horses) is not simply a portrait of movement; it is a celebration of life's restless momentum. For Husain, horses are more than an aesthetic fascination, they are emblems of endurance, aspiration, and transformation. In this work, he synthesizes his deep understanding of mythology, modernism, and Indian identity into a composition that is at once fiercely contemporary and timelessly symbolic. The result is a painting that gallops across the boundaries of form and content, inviting the viewer into a vibrant theatre of colour, myth, and motion.

Untitled (Fisherman)



8

SENAKA SENANAYAKE (B.1951)

Untitled (Fisherman)

signed and dated 'Senaka Senanayake 1977' lower right
oil on canvas, framed
74.6 x 108.8cm (29 3/8 x 42 13/16in).

£25,000 - 35,000

€29,000 - 41,000

US\$33,000 - 46,000

Provenance

Property from a private collection, UK.

Note: The work has been authenticated by the artist.

This present lot offers a vibrant portrayal of Sri Lankan fishermen at sea, set within a dynamic seascape animated by the artist's signature use of flowing and rhythmic forms. In *Untitled (Fishermen)*, Senanayake not only conveys the physicality of the fishermen's labour but also evokes a lyrical relationship with the sea - both as a lived environment and a symbolic space.

9

B. PRABHA (1933-2001)

Untitled (Houses)

signed and dated 'B. Prabha 1964' upper left
oil on canvas, framed
63.2 x 183cm (24 7/8 x 72 1/16in).

£35,000 - 50,000

€41,000 - 59,000

US\$46,000 - 66,000

Provenance

Property from a private collection, UK.

Acquired from the artist;

Thence by descent.

Prabha is celebrated for her evocative portrayals of rural Indian women, often depicted with graceful, elongated forms and contemplative expressions. Although she is best known for these elegant figures, her work also addresses a variety of themes, including landscapes, drought, poverty, and displacement. Each canvas is typically defined by a dominant colour, which adds a meditative depth and enhances the emotional tone of her subjects.

Raised in the small village of Bela, near Nagpur, Prabha developed a deep connection to the lives of rural women, which became a recurring theme in her art. Her paintings capture not only their beauty but also their resilience and hardships. As she once expressed, 'I want to paint the grief and hardships of my people.'

This present work, *Untitled (Houses)*, however, is a departure from her usual subjects. Rather than focusing on women, Prabha presents a stark landscape with simple huts set against a muted, grey background. The thick brushstrokes and subdued colour palette create a sense of isolation, capturing the quiet beauty and hardships of rural life without directly portraying the human figures that usually animate her work.

Through her work, Prabha held up a mirror to society, highlighting themes of identity, gender equality, and, above all, the complexities of rural life. This landscape illustrates her versatility and her commitment to documenting the spirit of rural India. It offers a more abstract, yet equally poignant, take on the themes that define her body of work.



10 *

JERAM PATEL (1930-2016)

Untitled

acrylic on canvas, framed

75.2 x 91cm (29 5/8 x 35 13/16in).

£18,000 - 24,000

€21,000 - 28,000

US\$24,000 - 32,000

Provenance

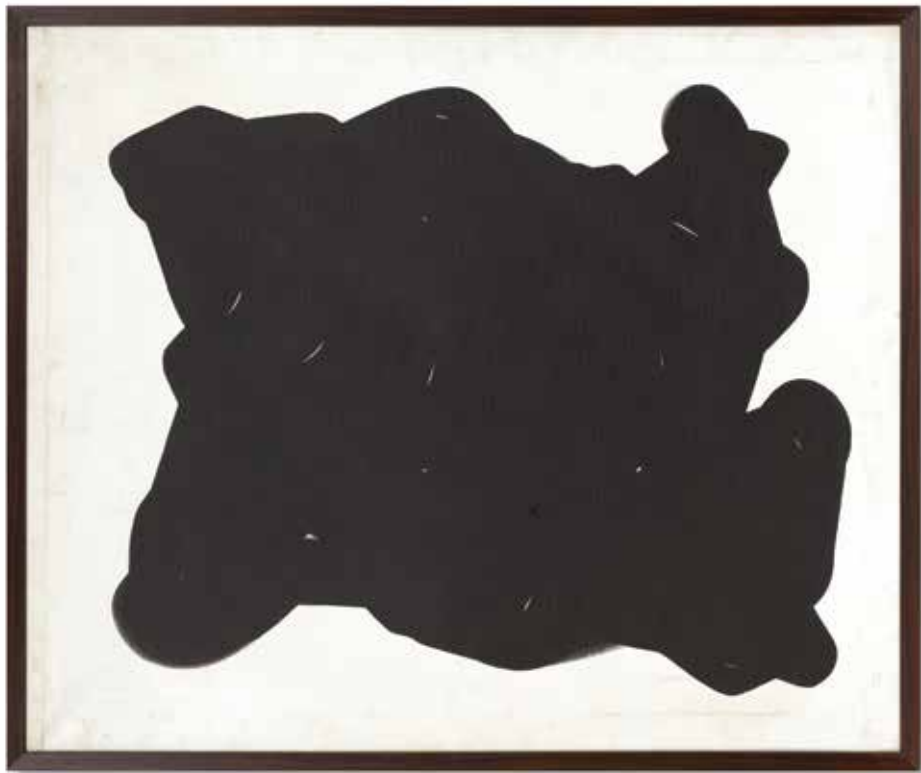
Property from a private collection, India.

Patel was one of India's most radical and pioneering abstract artists, whose bold, minimalist aesthetic challenged traditional notions of Indian art in the post-independence era. Born in the small town of Sojitra in Gujarat, Patel studied drawing and painting at Sir J. J. School of Art in Mumbai (1950-55), and later pursued typography and publicity design at the Central School of Arts and Crafts in London (1957-59). This dual education, rooted in both Indian and international modernist traditions shaped his distinct artistic vision.

Patel rose to prominence in the 1960s as a founding member of Group 1890, an avant-garde collective of artists that rejected the narrative and decorative modes then prevalent in Indian modern art. He became known for his intense engagement with abstraction, not as a stylistic choice, but as a philosophical and material investigation. In particular, his black-on-white paintings, created using acrylics and sometimes blowtorches on plywood, became his signature mode of expression.

These stark compositions, often featuring dense black forms - irregular, explosive, or quietly meditative emerged from his fascination with the metaphysical and the elemental.

In these works such as *Untitled*, black is never merely a colour; it is an event, a gesture, a force. Against a white background, his black forms pulse with ambiguity and energy. They refuse figurative interpretation, instead evoking psychological and spatial depth. Patel's abstractions are intensely personal, often described as visual manifestations of silence, emptiness, and inward tension. His paintings challenge viewers to abandon narrative and enter a space of raw experience. The black form becomes a vehicle for introspection, challenging the viewer to confront the power of absence, silence, and the unnameable. With no discernible narrative or representational reference, Patel shifts the focus inward, privileging sensation over story, and presence over depiction.





11

MAQBOOL FIDA HUSAIN (1915-2011)

Untitled (King Horse)

signed 'Husain' in English and Devanagari and dated '69 lower left and signed 'Husain '69' verso
oil on canvas pasted on board, framed
60.9 x 45.7cm (24 x 18in).

£100,000 - 150,000

€120,000 - 180,000

US\$130,000 - 200,000

Provenance

Property from a private collection, London.

Acquired from the artist.

In *Untitled (King Horse)*, Husain presents one of his most arresting interpretations of his emblematic equine figure. Rendered entirely in white using his signature palette knife technique, the horse commands the canvas with an otherworldly presence. Its form is bold and sculptural, outlined with strength and immediacy, while details, such as its flared nostrils and head turned purposefully to the left, convey an alert, almost regal vitality. The hooves are conspicuously absent, a recurring motif in Husain's horses, suggesting not incompleteness, but a conscious abstraction, lifting the creature out of the literal and into the symbolic.

Set against a deep black and brown background, the white horse blazes forth with stark intensity, its luminous body appearing to both emerge from and resist the darkness behind it. The background's

earthy tones lend weight and grounding, even as the figure itself transcends. The contrast heightens the drama of the composition, evoking both solitude and strength. Husain's use of the palette knife gives the surface a raw, tactile energy, allowing the paint to speak with its own physicality, gestural, confident, and deeply intuitive.

Signed on the bottom left in both English and Hindi, the painting encapsulates the artist's dual identity, modernist and traditionalist, international and profoundly Indian. Painted at the end of a transformative decade for the artist *Untitled (King Horse)* is not merely a representation of a horse, but a distillation of Husain's visual language, where myth, memory, and material converge in a figure that is as much a personal totem as it is a timeless symbol of motion, power, and spirit.

12

ISMAIL GULGEE (1926-2007)

Untitled (Allah)

signed 'Gulgee 03' upper right

oil on canvas, framed

43.2 x 27.9cm (17 x 11in).

£8,000 - 12,000

€9,400 - 14,000

US\$11,000 - 16,000

Provenance

Property from a private collection, London.

Acquired from the artist.

Note: There is note on the reverse, written by the artist for the current owner.

Gulgee's *Allah* is a masterful expression of spiritual fervour and gestural abstraction, embodying the artist's unique synthesis of Islamic calligraphy and modernist expressionism. In this incredible work, the sacred name 'Allah' emerges not as legible script, but as a powerful, painterly invocation, rendered through Gulgee's signature swirls and strokes of colour that fill the entire canvas in a dynamic crescendo of form and faith.

Characteristic of his later works, the painting bursts with vibrant hues; fiery oranges and reds, rich blacks and luminous whites, all dancing atop a resplendent gold background. The gold surface does not merely serve as a backdrop but acts as an active, sacred field that radiates light and sanctity, grounding the spiritual intensity of the composition.

Drawing from Sufi philosophies and his deep engagement with the Arabic script, Gulgee blurs the boundaries between word and image. Allah is not a depiction but an embodiment, an artwork that transcends language and enters the realm of devotion, rhythm, and transcendence. The canvas becomes a sacred space, filled completely with the presence of the divine.

For a similar work sold on these premises see, *Modern & Contemporary South Asian Art Online*, 26th July - 6th August 2024, lot 54.





Untitled (Tea Pickers)

13

SENAKA SENANAYAKE (B.1951)

Untitled (Tea Pickers)

signed 'Senaka Senanayake 1988' lower right
oil on canvas, framed
96.5 x 115.7cm (38 x 45 9/16in).

£25,000 - 35,000

€29,000 - 41,000

US\$33,000 - 46,000

Provenance

Property from a private collection, UK.

Note: The work has been authenticated by the artist.

A hallmark of Senanayake's artistic practice is the recurring motif of transparent halos encircling his figures - an ethereal signature that lends his work a quiet, spiritual resonance. These luminous circles do more than ornament; they reflect his ongoing exploration with Buddhist philosophy, especially the notion of eternal cycles without beginning or end. As such, the circular form becomes a powerful symbol of continuity, rebirth, and the interconnectedness of all life.

This 1988 piece, *Untitled (Tea pickers)*, exemplifies Senanayake's distinctive style, characterised by rhythmic compositions, stylised figuration, and a vivid chromatic palette. The scene depicts four women delicately engaged in tea plucking against a backdrop of undulating hills. Flattened spatial perspectives and softly overlapping forms blend to create a dreamlike atmosphere that draws on both modernist figuration and vernacular aesthetic traditions. In this work, Senanayake subtly weaves his contemporary visual language into a timeless cultural and spiritual context.

14

KHADIM ALI (B.1978)

Untitled (From Rustam)

signed and dated 'Khadim Ali 2006' in Urdu lower left
gouache, gold and silver leaf on wasli, framed
31.6 x 44.8cm (12 7/16 x 17 5/8in).

£3,500 - 4,500

€4,100 - 5,300

US\$4,600 - 6,000

Provenance

Property from a private collection, UK.

Ali's *Untitled (From Rustam)* is a compelling work that forms part of his ongoing engagement with the epic narrative of the *Shahnameh*, the Persian Book of Kings. In this series, Ali reimagines the legendary hero Rustam not as a symbol of imperial strength, but as a figure fraught with contradictions, recast in the light of contemporary trauma, displacement, and identity. The artist, who is of Hazara descent and grew up in Pakistan after his family fled persecution in Afghanistan, draws on traditional miniature painting techniques to address the violence and marginalisation experienced by his community on both sides of the border.

'The work depicts demons, and suggests that the legendary character of Rustam has been usurped in contemporary times as justification for hostility and bloodshed, his heroism now ascribed to those who perpetrate violence and domination. In a broader sense, the work reflects on the upheavals and crises that emerge from lingering difference... In its reference to the narrative and lyrical traditions of the Persian people and the region, Ali's work recollects both the triumph of civilizations past and the turmoil and aftermath of conquest. Yet in spite of loss, there linger traces of individual and cultural memory, of which the return of the Rustam is one. Layered in these works are excerpts from epic poems and literary references to Persian and Afghan history and culture, keys to meaning that the violence of contemporary conflict cannot efface...Lotuses are also depicted in this work, referencing the 6th century AD Buddha's at Bamiyan in Afghanistan, whom the Taliban also destroyed in 2001.

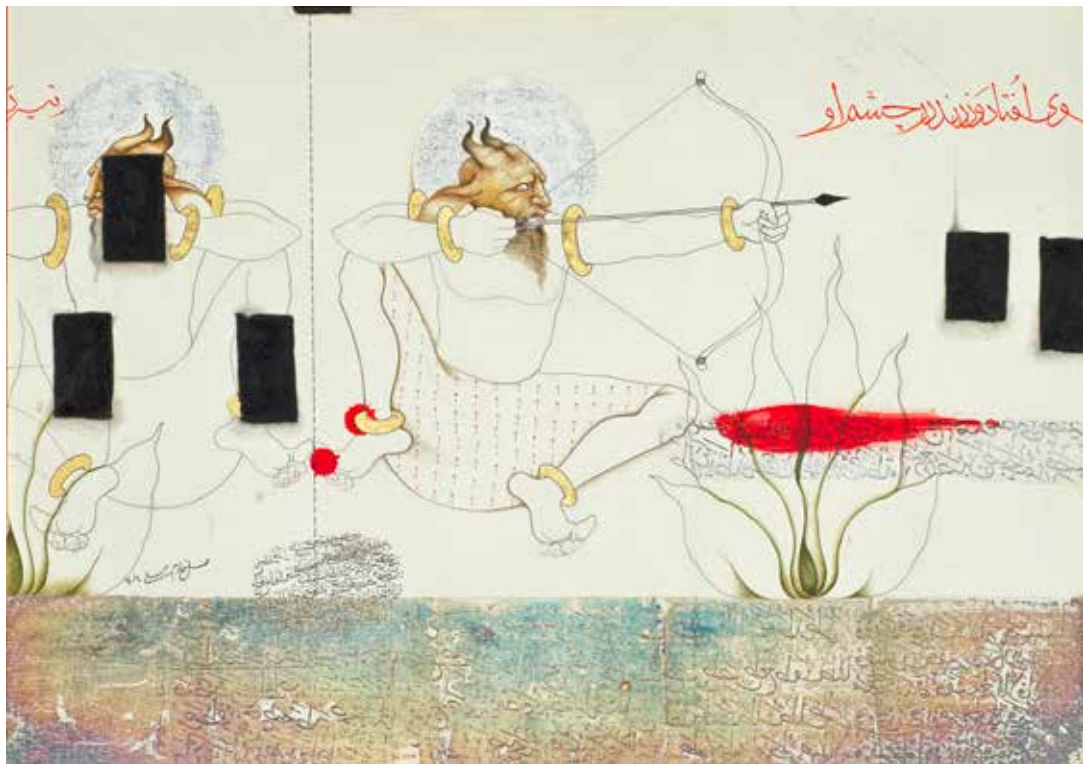
Following the style of miniature painting, and in particular the technique of *neem rang* (half-colour), the artist uses traditional methods of production including pigmentation with gold and silver leaf. This traditional South Asian aesthetic, now also marked by Persian influences, is a form of Mughal painting that was once used in illustrated texts, primarily to represent royalty, battles, and legends. The rich and sensitive detailing of these historical portraits is, like the literary epic, revived in Ali's work, which accords the traditional practice a contemporary relevance by aligning its cultural significance with the circumstances of today.' (J. Yap, UBS MAP Curator for South East and South Asia, Guggenheim Museum-
<https://www.guggenheim.org/artwork/31232>)

To see other works from the series that form part of museum collections, see the Guggenheim (Accession No 2012.143,), The Museum of Contemporary Art Australia (Accession No. 2013.71A-D), the Victoria & Albert Museum (Accession No. IS.8-2008) and Queensland Art Gallery (Accession No. 2006.172.004).

To see a similar work sold on these premises see *Modern & Contemporary South Asian Art*, 7th June 2012, lot 60.

‘The demon would live in a cave, and so Hazaras resorted to living in caves in the area of Bamyan. Just as Hazaras are referred to in polemical texts as ugly creatures, as rebellious people who eat rats and insects, so were the demons in the Shahnama... So I started painting the demon as a collective portrait of my ancestors and my own self.’

(<https://sydneyreviewofbooks.com/interviews/demons-of-otherness-khadim-ali>, Accessed 7th April 2025)





15

SADANAND K. BAKRE (1920-2007)

Untitled (Woman at the Window)

signed in English and Devanagiri and dated in Devanagiri 'Bakre 1968'

verso oil on canvas

91.5 x 50.8cm (36 x 20in).

£40,000 - 60,000

€47,000 - 71,000

US\$53,000 - 80,000

Provenance

Property from a private collection, UK.

Acquired from Nicholas Treadwell Gallery, London, 1968.

Born in Vadodara in 1920, Bakre emerged as a key figure in the development of modern art in India. At the age of 19, he moved to Bombay to study at the Sir J.J. School of Art, where he earned a diploma in modelling and stone carving. During his time there, he was introduced to the principles of European and American Modernism, which had a lasting impact on his artistic vision. In 1947, Bakre joined forces with celebrated contemporaries like Francis Newton Souza, Maqbool Fida Husain, K.H. Ara, H.A. Gade, and Syed Haider Raza to form the Progressive Artists' Group (PAG). Their collective aim was to challenge the revivalist ideals of the Bengal School of Art and to lead a bold, avant-garde movement that reimagined Indian art on a modernist foundation.

Disillusioned with the contemporary art scene of the 1960s, Bakre relocated to London to further his artistic pursuits. From 1951 to 1975, his time in Great Britain opened new possibilities for his practice, allowing him to focus exclusively on painting. During this period, Bakre refined his skills by treating his canvases in a sculptural manner, deepening his understanding of line, form, and colour while exploring two-dimensional patterns.

Though primarily celebrated for his bold abstractions and geometric compositions, this work reveals a different facet of Bakre's artistry. Here, in *Untitled (Woman at the Window)* he departs from his characteristic focus on urban depictions and abstraction and instead embraces figuration, allowing expressive human forms to take centre stage. Influenced by the dynamic and linear visual language of the Vorticists, who explored the fragmented energy of modern life through sharp angles and rhythmic forms, Bakre's brushstrokes evoke a contemplative, modernist portraiture.

The muted, earthy tones of red, brown, and purple create a sombre and introspective atmosphere. The composition is structured by geometric elements, such as window frames and reflections, which add depth to the scene. The figure's posture and expression suggest quiet reflection or longing, evoking a sense of loneliness and melancholy.

In, *Untitled (Woman at the Window)* Bakre channels his signature modernist techniques into deeply expressive and focused depictions of the human figure, capturing both its emotional vulnerability and a profound sense of introspection.

For a similar work from the same collection previously sold on these premises see Modern & Contemporary South Asian Art, 10th December 2024, lot 41.

Souza 92

16 * AR

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Woman and Man)

signed and dated 'Souza 92' upper left
mixed media on paper, framed
43.5 x 28cm (17 1/8 x 11in).

£9,000 - 12,000

€11,000 - 14,000

US\$12,000 - 16,000

Provenance

Property from a private collection, California.

Acquired from Indus Gallery, Karachi in the early 90s.

Souza was known for his bold and provocative style that defied convention and challenged societal norms. While his artistic journey is often associated with his prolific output in India and his subsequent international acclaim, his lesser-known works from the 1990s created during his time in Pakistan offer a fascinating glimpse into a lesser-explored chapter of his career.

Untitled (Woman and Man) is a quintessential example of his classic style, characterized by raw energy, expressive draughtsmanship and an unapologetic portrayal of the human form. The woman's figure is rendered with bold, sinuous lines, whilst the man's features are distorted and exaggerated to evoke a sense of primal energy. The fiery red and lime green of the man contrast with the white of the woman. The black and dark blue background adds a sense brooding to the work, resulting in an image that is visually arresting and emotionally evocative, drawing us in with its intensity and immediacy.



‘My horses like lightning, cut across many horizons. Seldom their hooves are shown. They hop around the spaces. From the battlefield of “Karbala” to Baukura terra cota, from the Chinese Tse pei Hung horse to St. Marco horse, from ornate armoured “Duldul” to challenging white of “Ashwamedh” the cavalcade of my horses is multidimensional.’

(Husain, Tata Steel Publications, 1987, p. 83)







MAQBOOL FIDA HUSAIN (1915-2011)*Untitled (Seven Horses of the Sun)*

signed 'Husain' upper right and signed Husain '98 verso
 acrylic on canvas, framed
 91.4 x 121.9cm (36 x 48in).

£200,000 - 300,000**€240,000 - 350,000****US\$270,000 - 400,000****Provenance**

Property from a private UK collection;
 Acquired from the artist.

Husain's *Untitled (Seven Horses of the Sun)* is a tour de force that exemplifies his lifelong fascination with the horse as a symbol of vitality, cosmic energy, and mythic transcendence. In this magnificent painting, seven horses surge forward across a blazing red canvas, their bodies ablaze in hues of deep crimson and glowing orange. The effect is one of sheer momentum, of primal power unleashed in painterly form. This work, monumental in scale and spirit, is not merely a celebration of the horse, but a visual metaphor for the relentless forward motion of time, of civilization, of the sun itself.

The number seven, rich in mythological and symbolic significance, refers directly to the Hindu solar deity *Surya*, who is traditionally depicted riding a chariot drawn by seven horses. In *Untitled (Seven Horses of the Sun)*, Husain fuses this mythic reference with his own modernist language; bold outlines, stylized anatomy, and a masterful command of colour, to create a painting that feels both timeless and urgently contemporary. The horses are not tethered or static; they gallop across the canvas in unison, embodying not just speed but purpose, as if pulling the very sun across the sky. The red background, unrelenting and saturated, evokes the heat of midday, the fire of creation, and the fervour of Husain's own artistic drive.

Husain's choice of red and orange is no accident. These colours, traditionally associated with energy, fire, and transformation, heighten the drama of the composition while reinforcing the symbolic weight of the subject. The horses, rendered in painterly sweeps and fluid forms, are not individualized but universal, their motion suggesting both the physical force of galloping hooves and the metaphysical energy of the cosmos. There is an undeniable rhythm to the work, a visual cadence that propels the viewer's eye from one corner of the canvas to the next, echoing the movement of the horses themselves.

This painting stands among Husain's most iconic renderings of the equine form, and it reaffirms the central role of the horse in his artistic imagination. For Husain, the horse was never merely an animal; it was a recurring symbol of grace, struggle, freedom, and divine agency. In *Untitled (Seven Horses of the Sun)*, he synthesizes all these meanings into a single, blazing composition. The result is a painting that does not simply depict myth, it resurrects it, reanimates it, and makes it speak in a distinctly modern idiom.

Untitled (*I am yours*)

18 *

IMRAN QURESHI (B.1972)

Untitled (I am yours)

gouache on paper, framed

55.5 x 76cm (21 7/8 x 29 15/16in).

£9,000 - 12,000

€11,000 - 14,000

US\$12,000 - 16,000

Provenance

Property from a private collection, Europe.

Acquired from Thaddaeus Ropac.

Qureshi is a distinguished contemporary artist renowned for integrating traditional Mughal miniature painting techniques with modern themes. After earning his Bachelor of Fine Arts from the National College of Arts in Lahore in 1993, Qureshi has been instrumental in evolving the neo-miniature movement in Pakistan.

Qureshi's work deeply reflects the social and political landscape of Pakistan. He adeptly employs the delicate motifs of Mughal art to comment on contemporary issues, particularly focusing on themes of violence and resilience. A hallmark of his work is the use of red paint as evidenced in *I am yours*, symbolizing both the brutality of bloodshed and the potential for new life and hope, where ornamental floral patterns emerge from splatters of red, evoking the coexistence of beauty and suffering.

In recognition of his significant contributions to art, Qureshi was honoured with the Chevalier de l'Ordre des Arts et des Lettres (Knight of the Order of Arts and Letters) by the French Ministry of Culture in February 2025. This prestigious accolade celebrates individuals who have distinguished themselves through their creativity in the cultural sphere and have contributed to the dissemination of arts and letters in France and worldwide.

For a similar work sold on these premises see *Modern & Contemporary South Asian Art*, 5th June 2024, Lot 37.



The 1960s would be the 'decade when Avinash Chandra shed the landscape almost completely in favour of the emerging human form that would ease into his work and take over completely by the end of the 60s. In part, this was undeniably inspired by Indian heritage as the hippie movement rocked the streets of London with its heady mix of spirituality and sexuality. Tantra began to be tom-tommed as a cure for the deadened, lost souls of the flower generation and Avinash's work began to increasingly reflect this as he moved entirely into painting humanscapes that arose from his earlier landscapes to lay claim over him. Symbolically, the morphing forms as well as their contents seemed to be the sum of bulbous breasts, pointing to a headstrong, hedonistic generation at play. His earlier oils had been replaced by his inks, which he enjoyed for their fluidity and expressiveness.'

(Kishore Singh, *Humanscapes, Avinash Chandra: A Retrospective*, New Delhi, 2015, p. 99)



19 * AR

AVINASH CHANDRA (1931-1991)

Untitled (Figures)

signed and dated 'Avinash 63' lower left
pen on paper, framed
22.7 x 69cm (8 15/16 x 27 3/16in).

£5,000 - 7,000

€5,900 - 8,300

US\$6,600 - 9,300

Provenance

Property from a private collection, France.

Chandra was known for his dynamic and expressive artworks that often explored themes of human forms, landscapes, and spirituality. Born in Shimla, India, Chandra studied at the Delhi Polytechnic and later moved to London in 1956, where he gained international recognition for his bold, abstract compositions. His work often reflected a fusion of Indian artistic traditions with Western modernist influences, marked by vibrant colours, fluid lines and sensual energetic forms.

Untitled (Figures), exemplifies his signature style during the early 1960s, a period when his art evolved into more abstract yet deeply expressive depictions of the human figure. In this piece, Chandra uses gestural marks and rhythmic patterns to create an interplay between abstraction and figuration. The figures, often elongated and intertwined, evoke themes of vitality, sensuality, and spiritual energy, characteristics that define much of his work. *Untitled (Figures)* reflects his ability to reimagine the human body in a dynamic, almost calligraphic manner, blending elements of Indian iconography with modernist abstraction.

For a similar work sold in these rooms, see *Modern & Contemporary South Asian Art*, 24th May 2022, lot 106.



20 *

USTAD ALLAH BUX (1895-1978)

Untitled (Tree)

signed 'Allah Bux' lower left

oil on board, framed

58.5 x 44cm (23 1/16 x 17 5/16in).

£20,000 - 30,000

€24,000 - 35,000

US\$27,000 - 40,000

Provenance

Property from a private collection, Pakistan.

Ustad Allah Bux was known for his mastery in depicting traditional rural life, folklore, and the cultural heritage of Punjab with an exceptional sense of detail and naturalism. Born in Wazirabad, Punjab, Allah Bux developed an early interest in miniature painting and classical art forms. Over the years, his work came to embody a distinctive style that beautifully combined the precision of miniature techniques with the expansive compositions of European realism.

Untitled (Tree) portrays a majestic, solitary tree dominating the canvas. The tree is rendered with intricate detail, its gnarled branches, dense foliage, and sprawling roots symbolize endurance and continuity. The subtle play of light and shadow across the leaves and bark highlights Bux's command over realism, while the gentle hues reflect his sensitivity to mood and atmosphere.

‘The Indian landscape painting was an extension of European classical painting. There were Poussin, the great French painter, and the spectacular Venetian Giorgione, both masters of classical landscape...But it was not their influence which was as directly operative in British art as that of Gainsborough and his nature painting and Reynolds and his Grand style.’

(Akbar Naqvi, *Image & Identity: Fifty years of Painting and Sculpture in Pakistan*, Karachi, 1998, pg. 103)







21

SENAKA SENANAYAKE (B.1951)

Untitled (Deer)

signed and dated 'Senaka Senanayake 1976' lower right
oil on canvas, framed
80.7 x 111.9cm (31 3/4 x 44 1/16in).

£25,000 - 35,000

€29,000 - 41,000

US\$33,000 - 46,000

Provenance

Property from a private collection, UK.

Acquired from the artist;

Thence by descent.

Note: The work has been authenticated by the artist.

In this luminous painting, Senanayake presents a serene yet vibrant vision of nature, rendered in his quintessential style from the period. Five deer are depicted gracefully poised in a dreamlike landscape, their forms painted in radiant hues of pinks and oranges that lend them a mystical quality. The animals appear almost ethereal, seamlessly integrated into a lush and layered background of blues, whites, and greens, creating a sense of harmony between wildlife and the natural world.

Typical of Senanayake's early work, the composition balances a delicate painterly approach with bold, expressive colour. The gentle rhythm of the deer's placement across the canvas gives the scene a lyrical stillness, yet the richness of the palette infuses it with energy. The use of orange and pink tones for the deer, unconventional and evocative, suggests both the fragility and preciousness of wildlife, themes that would come to dominate the artist's later, more overtly environmental works.

My painting is rooted in my village culture, which is
influenced by yoga and tantra.'

(M. Irwin, 'Prafulla Mohanti', Ocula, 2020)



22 AR

PRAFULLA MOHANTI (B.1936)

Untitled (Blue)

watercolour on paper, framed

74.4 x 54.4cm (29 5/16 x 21 7/16in).

£6,000 - 8,000

€7,100 - 9,400

US\$8,000 - 11,000

Provenance

Property from a private collection, UK.

Mohanti is an artist, writer, poet, dancer, architect and urban planner from Nanpur, Odisha and is renowned for his vibrant and deeply expressive artworks, two of which are featured here, that celebrate the essence of life, spirituality, and Indian culture. His paintings are characterized by bold colours, fluid forms, and intricate patterns, often drawing inspiration from his childhood memories of village life in Odisha; specifically his mother's *bindi* which feature heavily across his works. Mohanti's works blend modern abstraction with traditional Indian motifs, creating a unique visual language that reflects themes of harmony, joy, and the cosmic connection between humans and nature. His art, often symbolic and meditative, evokes a sense of universality while remaining deeply rooted in his cultural heritage.

Untitled (Abstract)



23

RAM KUMAR (1924-2018)

Untitled (Abstract)

mixed media on paper, framed

25.8 x 35.2cm (10 3/16 x 13 7/8in).

£4,000 - 6,000

€4,700 - 7,100

US\$5,300 - 8,000

Provenance

Property from a private collection, London.

Acquired from Saffron Art, 24 Hour: Absolute Auction, 16-17th April 2012, lot 7.

In his abstract watercolours, Kumar eschews representational forms in favour of a more intuitive and emotive approach to painting.

Drawing inspiration from the rhythms of nature, the dynamism of urban landscapes, and the complexities of the human experience, Kumar's compositions evoke a sense of movement and fluidity. Each brushstroke carries with it a sense of spontaneity and experimentation, as Kumar allows the medium to guide his creative process, resulting in works that are both vibrant and enigmatic.



24

BADRI NARAYAN (1929-2013)

Untitled (Tile)

initial 'B' in Devanagari lower right
ceramic tile

15.4 x 15.4cm (6 1/16 x 6 1/16in).

£800 - 1,200

€940 - 1,400

US\$1,100 - 1,600

Provenance

Property from a private collection, UK.

Narayan, a self-taught artist, is celebrated for his narrative works that draw deeply from Indian mythology, literature, and miniature painting traditions. Though he later became renowned for his delicate watercolours, pastels, and etchings, he began his career working with ceramics, making this present piece a representative example of his early tile work. His distinctive visual language combines elements of medieval woodcuts, Byzantine iconography, and the Ajanta murals, resulting in richly symbolic, small-scale compositions. In 1987, he was awarded the Padma Shri, and his work is held in major public collections including the National Gallery of Modern Art, New Delhi.

This present tile features a stylised bird outlined in white against a green background. Geometric detailing; spirals, dots, and hatching, enhance its abstracted form, recalling both modernist European ceramic traditions and Indian decorative arts. In Indian visual culture, birds often symbolise freedom, transcendence, or the link between the earthly and the divine, recurring themes in Narayan's practice.



25

SENAKA SENANAYAKE (B.1951)

Composition with Women

oil on canvas, framed

55.8 x 73.9cm (21 15/16 x 29 1/8in).

£10,000 - 15,000

€12,000 - 18,000

US\$13,000 - 20,000

Provenance

Property from a private collection, UK.

Note: There is a label on the reserve with the name of the artist, his address, age at which painted (14), price and country of origin.

Note: The work has been authenticated by the artist.

Created when Senanayake was just fourteen, this striking early work, *Untitled (Composition with Women)*, features a group of female figures emerging from a dynamic, multicoloured background. Their abstracted forms are defined by bold, dark strokes and a heavily textured, gestural style. With fluid lines and loose brushwork, the composition reflects Senanayake's early fascination with movement, echoing the language of mid-20th-century Expressionism. Blending abstraction with figuration, the work channels a modernist aesthetic in which form and expression are intimately intertwined.

The figures captured in dynamic poses of standing, crouching, and gesturing appear to be engaged in a communal or ritualistic act. Through this composition, Senanayake addresses themes of femininity, solidarity, and corporeality. As a formative work, this stunning piece lays the foundation for his continued exploration of identity within community, and the interrelation between the body and the natural world, evidenced in lots 1, 8, 13 and 21.





26

MAQBOOL FIDA HUSAIN (1915-2011)

Untitled (Horse)

signed 'Husain' upper left, circa 1990s

acrylic on card, framed

91.6 x 59.5cm (36 1/16 x 23 7/16in).

£120,000 - 180,000

€140,000 - 210,000

US\$160,000 - 240,000

Provenance

Property from a private collection, Dubai;

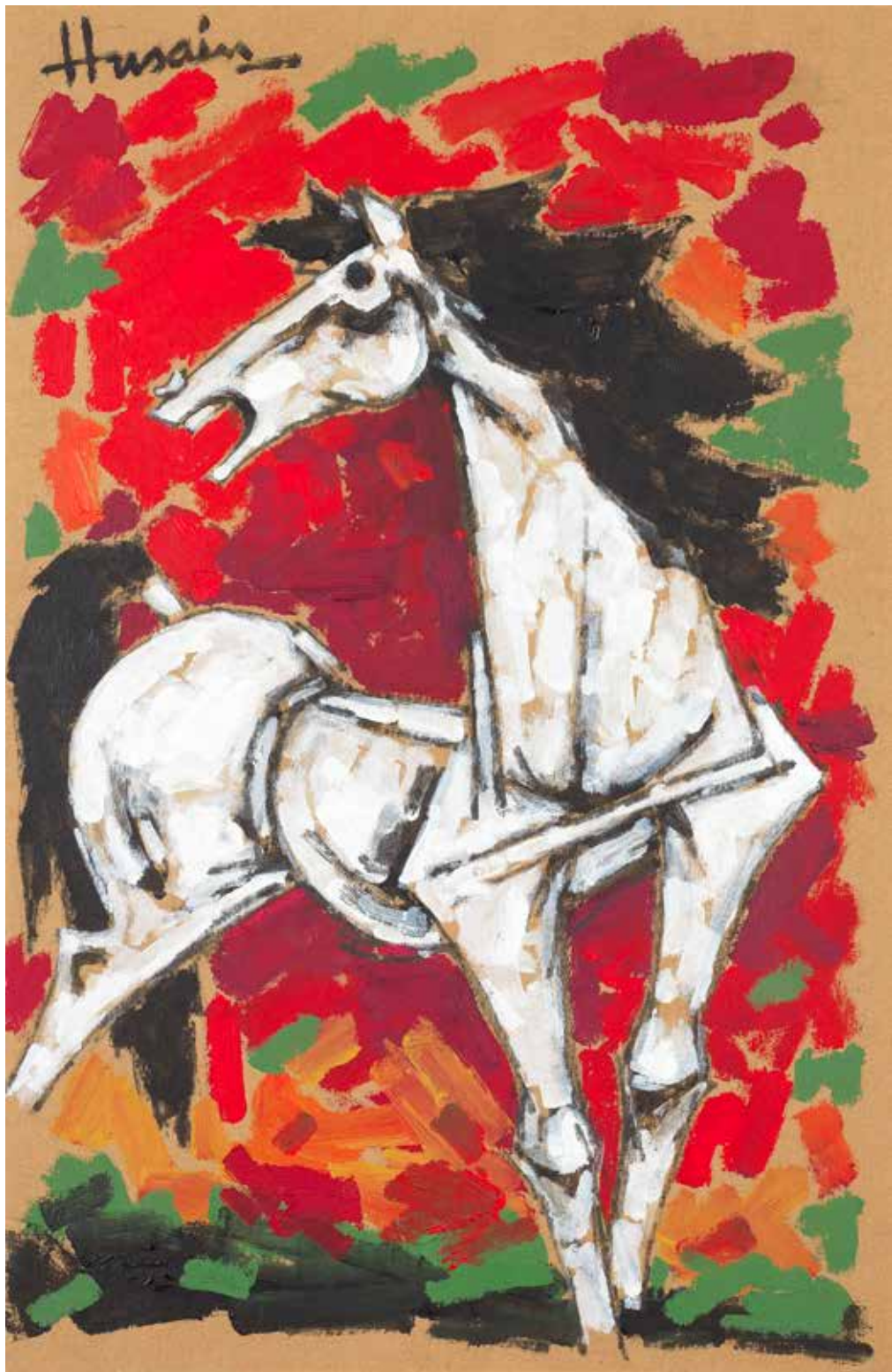
Acquired from the artist.

Throughout his career, Husain repeatedly depicted horses in his works. The horses are wild, symbols of power and raw energy. **'The horses are rampant or galloping; the manes, the fury, the working buttocks, the prancing legs, and the strong neighing heads with dilated nostrils are blocks of colour which are vivid or tactile or are propelled in their significant progression by strokes of the brush or sweeps of the palette knife. The activity depicted is transformed in the activity of paint.'** (E. Alkazi, *M. F. Husain The Modern Artist and Tradition*, New Delhi, 1978, p. 3).

Dating from the 1990s, this work immortalizes the famed white horse (Duldul) of Imam Husayn ibn Ali, the grandchild of the Prophet Mohammed, whose martyrdom at Karbala in 680 CE is commemorated during the annual mourning ceremonies of Muharram. Ambushed by a neighbouring general, Husayn and his companions were brutally attacked, showered with arrows, and ultimately decapitated. Every year, an elaborately decorated wooden horse on a mounted frame is paraded through the streets of Muslim communities, symbolizing Imam Husayn ibn Ali's empty mount. In 1965, Husain

visited Iraq and made a pilgrimage to Karbala, to witness the battleground upon which Imam Husayn fell. This was a time of deep spiritual confusion for Husain, and during the mid to late 1960's, as Daniel Herwitz notes, Husain's "horses now appear riderless, without the accompanying light-bodied female figures, and are frequently transfixed by arrows." (Daniel Herwitz, *Husain*, Bombay, 1988, p.48)

The horse is depicted in a manner that is reminiscent of a puppet or wooden effigy. Stylistically, it is painted using both a palette knife and a brush with a European cubist approach. The horses' forelegs are in mid-stride, as if it is ready to jump out of the canvas and its powerful neck is turned across its broad right flank with its neighing mouth baring teeth. The typical brush strokes used to paint the horse adds to the aggression of the horse, heightened by the potent shades of red which dominate the background and merge seamlessly with the green. The painting is a testament to Husain's multifaceted understanding and appreciation of cultures, fusing tradition and modernity, symbolism and vitality, in a singular work of art.





27

KANWAL KRISHNA (1910-1993)

Untitled (Harry Staunton)

signed 'Kanwal 15.2.40 Lhasa' lower right
watercolour on paper
25.9 x 19.7cm (10 3/16 x 7 3/4in).

£3,000 - 5,000

€4,700 - 7,100

US\$5,300 - 8,000

Provenance

Property from a private collection, UK.

Krishna was a significant yet often overlooked figure in Indian art history. Born in pre-Partition Punjab, he trained at the Government College of Art and Craft in Calcutta between 1933-1939. Deeply drawn to the poetic and spiritual dimensions of the landscape, Krishna became known for his delicate watercolours that captured the quiet majesty of nature with a lyrical sensibility. His work took a historic turn when he travelled to Tibet in 1940, becoming one of the first Indian artists to paint the region with first-hand experience. During this pivotal journey, he was granted the extraordinary privilege of depicting and filming the enthronement ceremony of the 14th Dalai Lama, Tenzin Gyatso, making him the first artist ever officially allowed to record such a sacred event. It was in Lhasa that he met Harry Staunton, who had been appointed Captain (on deputation) and accompanied the British Political Officer Basil Gould to witness the installation. Staunton and Gould were among the only two Westerners to have attended the ceremony, and Krishna's sensitive portrait of Staunton, painted during this time, stands as a rare and historically significant document — bridging art, diplomacy, and Tibetan history. His works from Tibet remain vital for their ethnographic, cultural, and aesthetic value, marking Krishna as not only a master of landscape and portraiture, but also a quiet chronicler of a world on the cusp of profound change.

To see other works by Kanwal Krishna being offered in these rooms see Bonhams, *The Collection and Archive of Sir Basil Gould CBE*, 5th June 2025, lots 35-49.



28

EQBAL MEHDI (1946-2008)

Untitled (Woman)

signed and dated 'Eqbal Mehdi 93' upper left
ink on paper pasted to board
69.8 x 54.5cm (27 1/2 x 21 7/16in).

£3,000 - 5,000

€3,500 - 5,900

US\$4,000 - 6,600

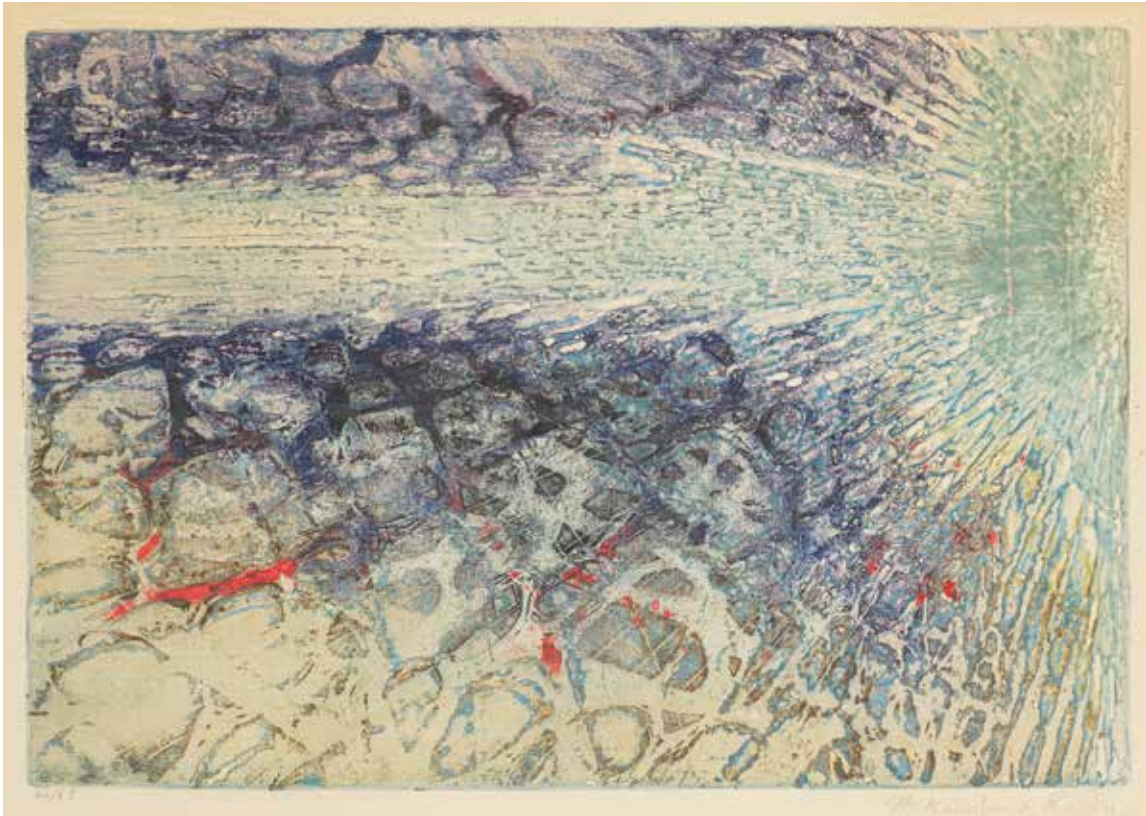
Provenance

Property from a private collection, UK.

Mehdi was celebrated for his exquisite pencil-on-paper portraits of women as evidenced here, capturing their grace, beauty, and depth with remarkable precision. His mastery of shading and fine detailing brought his subjects to life, often portraying women with expressive eyes, delicate features, and intricate traditional attire. Mehdi's portraits not only reflected technical brilliance but also conveyed emotions, cultural richness, and a deep appreciation for feminine elegance. His ability to blend realism with subtle artistic interpretation make his work timeless.

'Mehdi migrated to Pakistan in 1962 and two years later, at the age of eighteen, he declared himself a professional artist. He had no institutional art training but had learned by watching his father (a shikari, or hunter) draw animals and wildlife. His aesthetic taste and style have been moulded by four European visits to learn western technique and several years as an illustrator for the now defunct Lail-O-Nahar. Mehdi's fifteen solo exhibitions, starting at the Karachi Arts Council in 1969, and held in Europe and Hong Kong as well as in Pakistan have included as many as two hundred works in one showing... Though his female portraits represent his best work, Mehdi also paints genre scenes and cultural themes ranging from local potters to polo players. (Marcella Nesom Sirhandi, *Contemporary Painting in Pakistan*, Ferozsons Pvt. Ltd., 2006, pg. 145

For a similar work sold on these premises see *Modern & Contemporary South Asian Art*, 4th June 2019, Lot 17.



29 *

KRISHNA REDDY (1925-2018)

Untitled (Composition II)

signed 'Krishna Reddy' lower right and numbered 40/65 lower left
etching

36 x 51cm (14 3/16 x 20 1/16in).

£1,500 - 2,000

€1,800 - 2,400

US\$2,000 - 2,700

Provenance

Property from a private collection, Sweden.

Untitled (Composition II) exemplifies Reddy's mastery of the viscosity printing technique, a process he helped pioneer and refine at Atelier 17 in Paris. In this abstract work, Reddy's disciplined yet poetic approach to printmaking is on full display, where colour, form, and texture are harmoniously interwoven into a unified surface that pulses with quiet intensity.

The etching radiates with softly modulated hues, built through Reddy's signature multi-roller method, which allows a single plate to carry multiple layers of colour. Organic forms, part cellular, part cosmic, emerge from the matrix, evoking a sense of growth, inner life, and interconnectedness.

Reddy's commitment to both scientific inquiry and spiritual exploration is palpable in this work. His forms, though abstract, often suggest life at a microscopic or metaphysical scale, echoes of his deep interest in nature, philosophy, and the infinite. Here, the etched surface becomes a field of dynamic tension, where minute variations in line and pressure generate depth and energy.



30 AR

SHANTI PANCHAL (INDIAN, B. 1951)

Untitled (Offerings)

signed and dated 'Shanti Panchal 88' upper right in Gujarati
watercolour on paper, framed
142.3 x 104cm (56 x 40 15/16in).

£4,000 - 6,000

€4,700 - 7,100

US\$5,300 - 8,000

Provenance

Property from a private collection, UK
Acquired from the artist;
Thence by descent

This large and impressive work is a fantastic example of Panchal's oeuvre. Distinctive, strong, and subtly coloured, it is firmly rooted in his Indian and Hindu sensibility as seen through the prayers being offered to the *Lingam* in *Offerings*. The figures hold our attention with their solemn grandeur, and the simplicity of the surroundings suggest that they could be anywhere in the world, giving this work both a timeless quality and universal appeal.



31 *

ABDUR RAHMAN CHUGHTAI (1897-1975)

Untitled (Woman praying)

signed 'Chughtai lower right'

ink and watercolour on paper

59.7 x 47.3cm (23 1/2 x 18 5/8in).

£10,000 - 15,000

€12,000 - 18,000

US\$13,000 - 20,000

Provenance

Property from a private collection, Pakistan.

Chughtai's mastery of ink and watercolour is evident in *Untitled (Praying Woman)*, where the fluidity of his strokes and the subtle interplay of colours create a dreamlike atmosphere. Handmade paper, with its rich texture and organic feel, enhances the ethereal quality of the painting. The choice of medium allows for an exquisite balance between precision and softness, characteristic of Chughtai's technique. The woman, likely inspired by traditional Mughal or Persian depictions of femininity, exudes grace and serenity. Her flowing garment, prayer beads, and delicate features reflect Chughtai's fascination with classical aesthetics. The act of prayer, central to the piece, symbolizes inner peace, faith, and a connection to the divine.

Chughtai's work emerged during a period of significant cultural transformation in South Asia. As an artist working through British colonial rule, the independence of India and subsequent creation of Pakistan, Chughtai's works often served as a bridge between the past and the present. *Untitled (Praying Woman)* reflects his commitment to preserving and celebrating the artistic traditions of the region while also engaging with modernist sensibilities.

For a similar work sold at Christies see, *South Asian Modern & Contemporary Art Online*, 12th - 25th March 2025, lot 13.

32

MUHAMMAD ZEESHAN (B.1980)

Untitled (Dying Miniature)

graphite on sandpaper, framed
101.6 x 177cm (40 x 69 11/16in).

£5,000 - 7,000

€5,900 - 8,300

US\$6,600 - 9,300

Provenance

Property from a private collection, UK.

Exhibited

MK Gallery, 7th October 2023 - 28th January 2024, England.
The Box, 17th February 2024 - 2nd June 2024, England.

Published

Emily Hannam, Hamad Nasar, Fay Blanchard & Anthony Spira, *Beyond the page: South Asian Miniatures and Britain, 1600 to now*, Great Britain, 2023, pg. 172.

Zeeshan is renowned for his innovative approach to miniature painting, which he reimagines through provocative themes, unconventional materials, and digital interventions. Born in 1980 in Mirpurkhas, Sindh, Pakistan, Zeeshan trained at the National College of Arts (NCA), Lahore, where he specialised in traditional Indo-Persian miniature painting. While deeply rooted in this classical discipline, Zeeshan has consistently pushed its boundaries to explore issues of violence, power, censorship, and the complexities of contemporary identity.

Zeeshan's practice is marked by a bold engagement with socio-political realities, often using the meticulous techniques of miniature painting to present scenes that are unsettling, ironic, or darkly humorous. His work critiques systems of control and the rewriting of history, frequently employing faceless figures, symbols of authority, or fragmented bodies to comment on institutionalised violence and collective amnesia. *Dying Miniature*, exemplifies his style, blending traditional aesthetics with a charged, contemporary narrative of conflict and erasure.

In *Dying Miniature*, 'he has used sandpaper as the base, rather than wasli and has applied graphite, silver leaf and copper. The base paper is particularly pertinent, as it forgoes the smooth surface of the polished wasli...for the roughness of a paper used usually to strip painted surfaces, is an ironic gesture in its reversal of the actual material process. Zeeshan's use of such unlikely material is deliberately set up as a challenge to the mythical aura created around miniature practise today.'

(Virgina Whiles, 'Social, Political and historical formations relating to Miniature practise, *Art and Polemic in Pakistan: Cultural politics and tradition in contemporary miniature painting*, London, 2010)





33

ANJOLIE ELA MENON (B.1940)

Untitled (Sadhu)

engraved 'Anjolie Ela Menon upper left'

tile and wooden box with brass

15.2 x 15.2cm (6 x 6in).tile 10 x 10 cm; box 15.2 x 15.2 cm

£2,000 - 3,000

€2,400 - 3,500

US\$2,700 - 4,000

Provenance

Property from a private collection, UK.

Menon's portrayal of a sadhu with closed eyes, delicately rendered on a wooden box, is a quiet yet powerful expression of her quintessential style; meditative, timeless, and deeply textured. The image captures the ascetic figure in a moment of inner stillness, his eyes closed in contemplation or retreat, exuding a sense of spiritual detachment. Painted in Menon's signature muted palette of ochres, siennas, and greys, the work is enriched by her use of thin translucent glazes that give the surface an ethereal, timeworn quality. The choice of a wooden box as the canvas adds a layer of intimacy and sacredness to the piece, transforming it into an object of reverence, much like a reliquary. Her characteristic flattened forms, elongated features, and Byzantine-inspired compositions are all present here, as is her uncanny ability to evoke emotion through restraint. The sadhu becomes both a symbol and a presence—silent, watchful, and suspended in a world that feels both ancient and immediate.

Untitled (Shepherd Girl)

34

USTAD ALLAH BUX (1895-1978)

Untitled (Shepherd Girl)

signed 'Allah Bux 91' lower right

oil on canvas pasted on board

70.1 x 49.2cm (27 5/8 x 19 3/8in).

£25,000 - 35,000

€29,000 - 41,000

US\$33,000 - 46,000

Provenance

Property from a private collection, London.

Acquired from the artist;

Thence by descent;

Acquired from the above.

Bux's *Untitled (Shepherd Girl)* is a stunning example of his ability to elevate simple moments of village life into profound artistic expressions. With its graceful composition, emotive presence, and harmonious depiction of nature, the painting stands as a poignant reminder of the beauty and resilience found in rural existence. It is a work that not only captures a fleeting moment but also tells a larger story of tradition, labour, and dignity.

The shepherd girl embodies both grace and quiet resilience. Her posture, with her head slightly tilted, suggests a moment of reflection or observation, as if she is lost whilst gazing directly at the viewer. The long pink *kurta* drapes around her naturally, enhancing the fluidity of her stance. The staff in her hands, a symbol of her daily responsibilities, reinforces the theme of rural labour and self-sufficiency.

Unlike idealised depictions of village women in romanticized pastoral scenes, Bux's shepherd girl exudes a sense of dignity and reality. She is neither overly stylized nor sentimentalized, but rather presented with an authenticity that captures her quiet strength.

One of the most striking aspects of this painting is the way Bux integrates the human figure with the surrounding landscape. The grazing cattle in the background provide a sense of depth and movement, reinforcing the idea of a living, breathing countryside. The artist's brushwork delicately balances softness and precision, rendering the cattle with just enough detail to create realism without overpowering the central figure. The natural setting is painted with a muted yet rich colour palette, emphasizing the warmth of the rural environment.





35

TAYEBA BEGUM LIPI (B.1969)

Untitled (Earring)

stainless steel

116 x 71 x 9 cm

£10,000 - 15,000

€12,000 - 18,000

US\$13,000 - 20,000

Provenance

Property from a private collection, London.

Lipi's sculptural work *Untitled (Earring)* exemplifies her ongoing exploration of femininity, domesticity, and identity through the meticulous recreation of everyday objects using the unconventional material of stainless steel razor blades. Designed in the iconic shape of a *jhumka*, a traditional South Asian bell-shaped earring, this work is at once seductive and unsettling. It forms part of Lipi's broader practice in which she constructs intimate and familiar objects, such as bathtubs, undergarments, sewing machines, and beds, entirely out of razor blades, a medium she has adopted as a metaphor for vulnerability, resilience, and social critique.

In *Untitled (Earring)*, the elegant contours of the *jhumka* are rendered with surprising delicacy despite the sharp and dangerous material. The craftsmanship required to transform a utilitarian, even threatening, object like a razor blade into a symbol of ornamentation reflects both Lipi's technical ingenuity and her conceptual rigor. This contradiction lies at the heart of the work; the earring is an emblem of beauty,

tradition, and femininity, but here it is reconstructed from instruments associated with pain, discipline, and restriction. The result is a powerful commentary on the societal expectations imposed on women, particularly in South Asia, who are often celebrated for their external beauty while being subjected to invisible, or sometimes very visible, forms of control and violence.

Lipi, who was born in Gaibandha, Bangladesh in 1969, draws from personal and political histories, often inspired by the lives of women she grew up around and the broader socio-cultural fabric of her country. The use of the razor blade also stems from her memories of watching her midwife sister use them during home births, a potent symbol of both life-giving and life-threatening moments. In *Untitled (Earring)*, the razor thus becomes a layered metaphor, connoting femininity, danger, labour, and endurance.

Through this work and others in the series, Lipi reinforces her position as one of Bangladesh's most incisive conceptual artists, using form and material not just to provoke, but to sensitively unpack the complexities of gender, tradition, and transformation.

In the River Jamuna

36

BHUPEN KHAKHAR (1934-2003)

In the River Jamuna

signed and dated in Gujarati and inscribed and titled '5/15
etching

48.6 x 49.2cm (19 1/8 x 19 3/8in).

£4,500 - 5,500

€5,300 - 6,500

US\$6,000 - 7,300

Provenance

Property from a private collection, London.

Acquired from Art Gallery, Colaba, Mumbai.

Literature

V.Lynn, *India Songs: Multiple Streams in Contemporary Indian Art*,
exhibition catalogue, Sydney, 1993, p.53 (Another edition illustrated)
T. Hyman, *Bhupen Khakhar*, Ahmedabad, 1998, p.79 (another edition
illustrated)

C. Dercon and N. Raza, eds, *Bhupen Khakhar, You Can't Please All*,
London, 2016, p. 64 (another edition illustrated)

Exhibited

Sydney, Art Gallery of New South Wales; Wollongong, Wollongong Art
Gallery; Orange, Orange Regional Gallery; Canberra, Canberra School
of Art Gallery; Campbelltown, Campbelltown Arts Centre, *India Songs*,
April-October 1993 (another edition) London,
Tate Modern, *Bhupen Khakhar, You Can't Please All*, 1 June - 6
November 2016 (another edition)

Berlin, Deutsche Bank KunstHalle, *Bhupen Khakhar, You Can't Please
All*, 18 November 2016 - 5 March 2017 (another edition)

Oxford, Ashmolean Museum;

Nottingham, National Justice Museum;

Bolton, Bolton Museum;

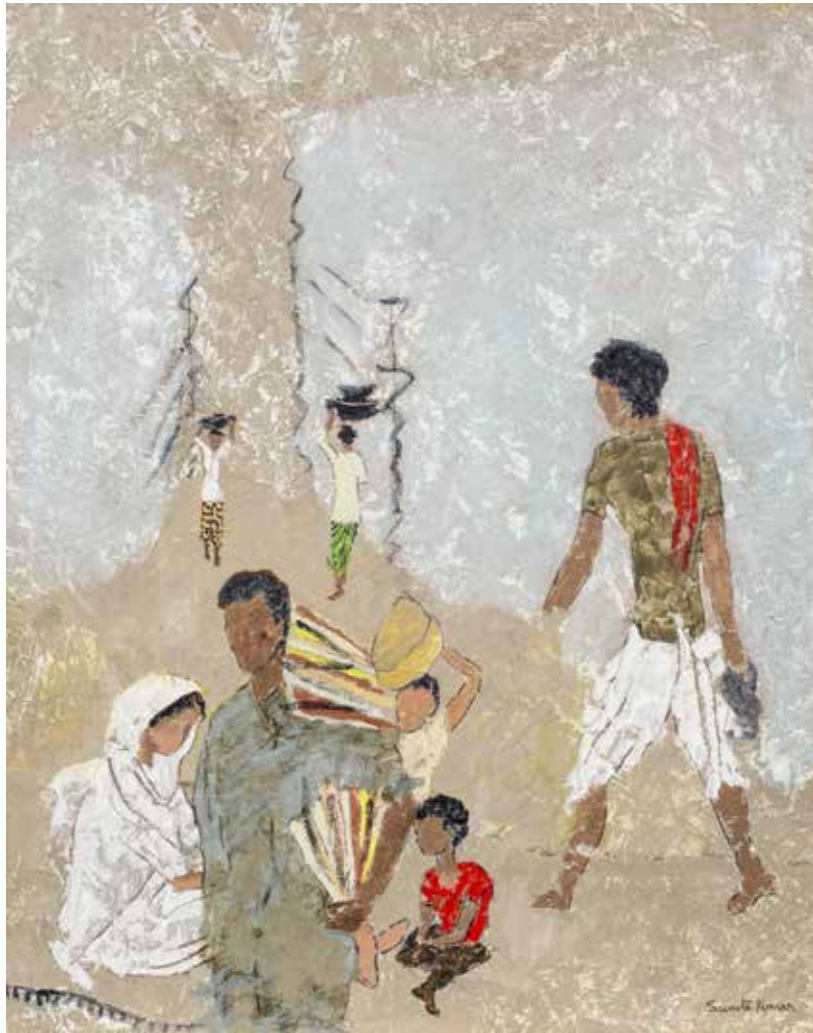
Dorchester, Shire Hall Historic Courthouse Museum, *Desire, Love,
Identity: Exploring LGBTQ Histories*, September 2018 - November
2019 (another edition) Mumbai, Akara Art, *Bhupen Khakhar: Body,
Shrine*, 11 July - 17 August 2024 (another edition)

Goa, Directorate of Accounts, *Bhupen in Goa*, 15-22 December 2024
(another edition)

Khakhar's 1992 etching *In the River Jamuna* is a deeply personal and
contemplative work that places the artist himself at the centre of a
complex, symbolic tableau. Rendered with delicate yet expressive line
work, the composition features Khakhar seated by the waters of the
sacred Jamuna, surrounded by a constellation of figures, some mythic,
some everyday, alongside animals, and a temple in the distance. The
river, a recurring metaphor for transformation and purification in Indian
culture, becomes a space of introspection and spiritual passage.
As both protagonist and observer, Khakhar inserts himself into this
imagined yet intimate landscape, weaving together the personal and
the mythological with quiet poignancy. The presence of the temple and
animals introduces elements of ritual and companionship, while the
other figures hint at social interactions, desires, and memories.

For another etching from the series sold at Christies see *South Asian
Modern & Contemporary Art*, 19th March 2025, New York, lot 727.





‘Over the years, I have had 17 shows in London, two in Florence and then in Bombay... Calcutta. I had five shows with M.F. Husain. He always stayed with us and always encouraged me. He made me change from oil to acrylic because he said oils after a long period eventually lose their colour... they fade. I am almost self-taught. The work that I have done over the years... not that I was trying to be different, but you know every time I finished with a show and then went back to it after a break, I found (smiles) that I was doing something different. There was a change. I thought what was happening to me? I mentioned this to Husainsaab and he said that this happened to every artist... ‘I can’t pick up the brush and do a horse identical to the one I did last time,’ he said.’

(Sunita Kumar in The Telegraph online, 14th April 2025, <https://www.telegraphindia.com/entertainment/a-life-surrounded-by-art-is-fun-mdash-painter-sunita-kumar-tells-t2-nbsp/cid/1428388>)

37

SUNITA KUMAR (B.1942)

Untitled (Indian Figures)

signed ‘Sunita Kumar’ lower right

acrylic on canvas, framed

101 x 81cm (39 3/4 x 31 7/8in).

£2,500 - 3,500

€2,900 - 4,100

US\$3,300 - 4,600

Provenance

Property from a private collection, London.

Kumar's *Untitled (Indian Figures)* is a serene and contemplative composition that gently captures the rhythms of everyday life in India. In this work, Kumar has placed a man and a woman in the foreground, quietly poised, while behind them are two children and three workers, two of whom are carrying pots balanced gracefully atop their heads. This carefully structured scene is imbued with quiet dignity and balance, evoking a timeless simplicity.

Rendered in a muted palette of earthy tones, the painting exudes a sense of calm and restraint. True to Kumar's signature style, the figures' faces are devoid of distinct features, a deliberate artistic device that universalizes their identity, allowing them to embody a collective spirit rather than individual personas. The simplified, faceless expressions evoke stillness and introspection, directing focus to posture, gesture, and setting rather than emotion.

Kumar, known for her gentle and lyrical interpretations of Indian life, often elevates the ordinary through subtle abstraction and poetic nuance. In *Untitled (Indian Figures)*, the interplay of the foreground and background, the domestic and the labouring, creates a quietly layered tableau. Through this understated yet evocative work, Kumar offers a visual meditation on community, gender roles, and the quiet grace of the everyday.

Kumar's most recent exhibition took place at The Promenade Lounge, Taj Bengal, Bengal from April 10th - 15th 2025.

38

SAYED HAIDER RAZA (1922-2016)

Untitled (Rajasthan);Untitled (Bindu/La Terre); Untitled (La Terre)

editioned '40/120' lower left and signed and dated 'Raza 82' lower right on each edition;executed in 1982

screenprints in colour on wove paper

67.7 x 49.6cm (26 5/8 x 19 1/2in).

Image 49 x 48.5 cm (19 1/4 x 19 1/8 in); 48.9 x 48.3 cm (19 1/4 x 19 in); 50 x 48.4 cm (19 5/8 x 19 in)

£6,000 - 8,000

€7,100 - 9,400

US\$8,000 - 11,000

Provenance

Property from a private collection, London.

Acquired from Noblet, Grenoble.

Literature

Portfolio, *Raza*, Galerie Jean Noblet, 18th October 1982, unpaginated (another from the edition)

Grosvenor Gallery, *South Asian Art: 1820-2020*, London, 2020, exhibition catalogue, illustration p.58 [*Untitled (La Terre)*], illustration p.59 [*Untitled (Rajasthan)*], illustration p.61 [*Untitled (Bindu/La Terre)*]

Exhibited

London, *South Asian Art: 1820-2020*, Grosvenor Gallery, 22-29th October 2020.

Note: The prints were produced in the Noblet workshop in Grenoble.

Untitled (Bindu/La Terre) was reproduced on the poster for the exhibition 'RAZA, Peintures 1971-1985' at Galerie Pierre Parat, Paris, 12 November - 29 December 1985.

For another edition from the series sold at Sotheby's, see *Modern & Contemporary South Asian Art*, 24th October 2023, London, Lot 39.

I had a long talk with Husain, we lunched together and I took him to my own exhibition as Galerie Parat - where I am showing 35 canvases - "15 years of painting, 1971-1985". My present work leaves no one indifferent.... We had a fine time together, and I was happy to show him my latest works - which have, in any case, received a most warm and enthusiastic reception both in public and press.'

S.H. Raza, quoted in A. Vajpeyi, 'Geysers: Letters Between Sayed Haider Raza & His Artist-Friends', Vadehra Art Gallery, New Delhi, 2013





39

LAXMA GOUD (B.1940)

Untitled (Man & Woman)

signed and dated 'K. Laxma Goud May 1976' in Telugu lower left

Laxma Goud 1976' in Telugu lower left

pencil on paper

each 23.4 x 10.2 cm; 9 3/16 x 4 inches

£1,500 - 2,000

€1,800 - 2,400

US\$2,000 - 2,700

Provenance

Property from a private collection, UK.

These exquisite works by Goud are a superb example of the artist's early explorations in graphite, where his masterful draughtsmanship and deeply rooted rural imagery converge. Executed on two separate sheets of paper, the works depict a man and a woman, each rendered in Goud's quintessential style, marked by intricate linework, finely textured surfaces, and a striking clarity of form.

Drawn with a meticulous hand, the figures are poised in quiet intensity, their bodies at once sensual and sculptural. Goud's command of the pencil is evident in the rich tonal gradations and delicately hatched textures that define the skin, garments, and surrounding elements. The figures reflect his deep engagement with the rural life of Telangana.

What makes these drawings particularly compelling is Goud's ability to imbue them with both immediacy and timelessness. Though rooted in the specificities of regional culture, the male and female figures transcend ethnographic portrayal and emerge as emblematic presences, guardians of a pastoral world, alive with emotion, dignity, and quiet strength.



40 AR

PRAFULLA MOHANTI (B.1936)

Untitled (Red)

watercolour on paper, framed
74 x 54.4cm (29 1/8 x 21 7/16in).

£6,000 - 8,000

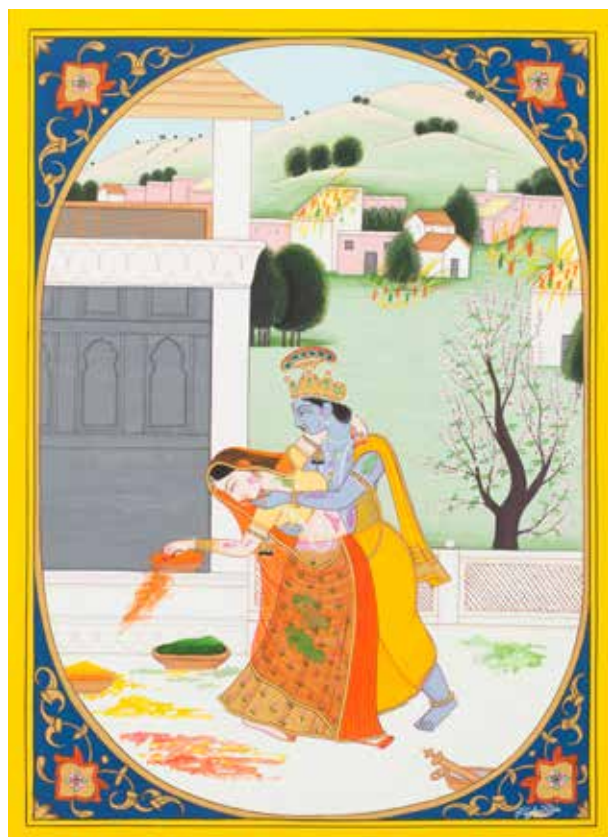
€7,100 - 9,400

US\$8,000 - 11,000

Provenance

Property from a private collection, UK.
Acquired from the artist.

Mohanti came to Leeds, UK in 1960 to study as a town planner. It was here that he concentrated on painting using bright colours, as a way to counteract the greyness of the city, and his room. *Untitled (Red)* illustrates how brightness became central to his oeuvre. Despite being painted nearly 40 years after he arrived in the UK, it exemplifies his style. The concentric circles, painted in shades of cool blues and vivid reds, with a central yellow light resemble the sun and is almost blinding in its intensity. He held his first public exhibition in 1964 at the Wakefield City Art Gallery in Yorkshire, where he showcased his works alongside 10 other others. Wakefield Council's purchases of Composition and Floral Theme around this time mark the first acquisitions of his work by a UK institution.



41

RAJEEV KUMAR (B.1982)

Untitled (Krishna and Radha playing Holi)

natural pigments on handmade paper

29.1 x 20.8cm (11 7/16 x 8 3/16in).

£700 - 900

€830 - 1,100

US\$930 - 1,200

Provenance

Anrad Gallery, London.

The Pahari school of miniature painting developed in the mid 18th century when artists from the declining Mughal courts sought patronage from the local chiefs of the Punjab hills. Several schools such as Garhwal, Chamba and Bisholi emerged distinguished by stylistic variations. The Kangra developed under the patronage of Raja Govardhan Chand of Haripur Guler, presently in the Kangra district of Himachal Pradesh.

Inspired by the rolling green hills of the Dhauladhar range of the lower Himalayas, the wave-like terraced paddy fields and rivulets fed by the melting snow, the artists moved from painting portraits of royalty, hunting and courtly scenes to themes drawn from Bhakti literature. They drew inspiration from various texts, most notably from the Geet Govind written by the poet Jayadev in the 12th century. All the Pahari

schools developed this new spirit of spiritual love for the personal God, or bhakti, the highest of which was believed to be shared by Radha and Krishna. The sentiments are expressed visually in a lyrical style full of rhythm and grace and the paintings are typified by a delicacy of line, vibrant colours and minute decorative details. The mood of love - or longing - is evoked through the posture and position of the protagonist and the intensity enhanced by the dense green foliage all around.

The arrival of Spring and the celebration of Holi are closely tied together as it celebrates the end of a long winter and the renewal of hope. We also celebrate the birth of Krishna, or a new dawn with the advent of longer days and warmer weather. The paintings of the Geet Govind depict the poetry of the pangs of separation of the beloved from her lover - the journey of a devotee towards union with the Lord of their heart.

Rajeev Kumar's exquisite miniature painting captures the playful and divine essence of Radha and Krishna celebrating Holi, rendered in the delicate, intricate style rooted in traditional Indian miniature art. Set against a lush, verdant landscape, the central figures of Radha and Krishna are depicted in vibrant hues, joyfully applying coloured powders, their expressions imbued with affection and mischief. In the distance, smaller figures mirror their celebration, emphasizing the communal joy of the festival. The composition is harmoniously layered, with fine detailing in foliage and attire, creating a lyrical, almost timeless atmosphere that evokes the spiritual and sensual delight of Holi.



42

MIAN AMER MAHMOOD (B.1960)

Untitled (Lahore Street Scene)

there is a plaque on the lower right which states 'presented by Mian Amer Mahmood, Lord Mayor Lahore'

oil on board

59.9 x 86.9cm (23 9/16 x 34 3/16in).

£600 - 800

€710 - 940

US\$800 - 1,100

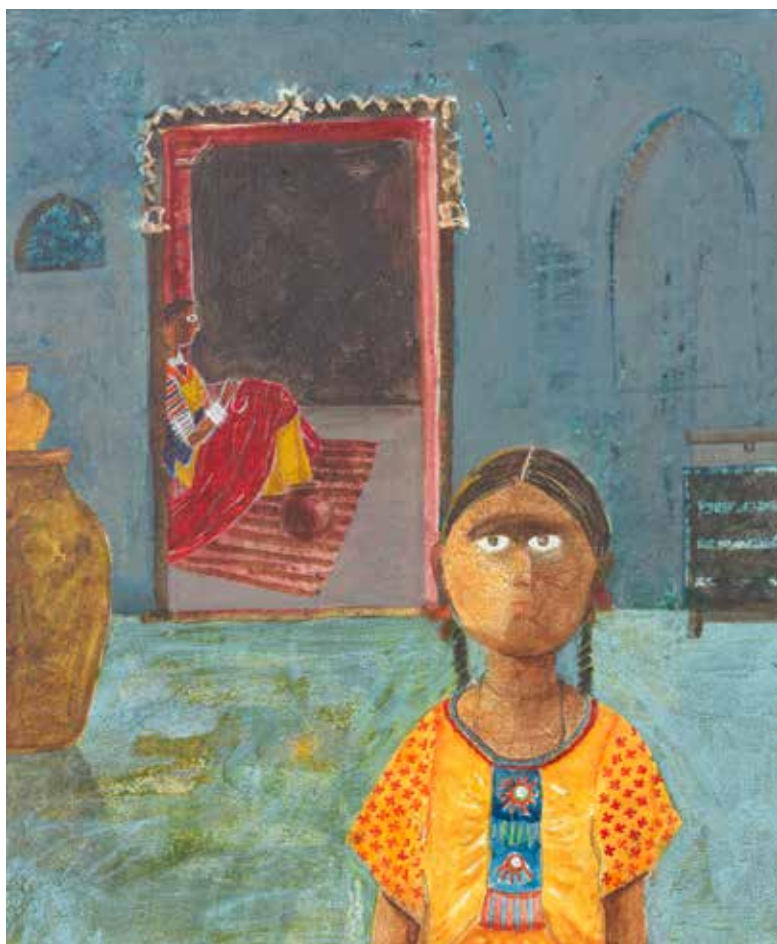
Provenance

Property from a private collection, UK.

This vibrant and meticulously detailed painting, captures the everyday dynamism of Lahore through a bustling street scene that is both nostalgic and alive with contemporary realism. At the forefront of the composition is a distinctive blue tuk tuk, its bold colour anchoring the viewer's eye in the midst of a lively urban tableau. To the right and left, vendors offer their goods, surrounded by glints of reflected light and the soft murmur of a market day in motion.

On the left, a woman walks hand-in-hand with a young boy, their posture tender and natural, suggesting the quiet rhythms of daily life amidst the city's hum. Central to the composition is an imposing gateway reminiscent of Lahore's historic fort architecture, a symbolic and literal entrance to the old city, rendered here with a sensitivity to both its grandeur and its integration into the living urban landscape.

The painterly style is rooted in realism, yet the use of colour and composition imbues the work with a narrative quality. The warm earth tones of the buildings, punctuated by vibrant blues and subtle human gestures, evoke the texture and tempo of Lahore. The painting is not merely a depiction but an invitation into a layered, lived-in environment, where heritage, commerce, and community converge.



43

MANISHA PATIL (B. UNKNOWN)

Untitled (Girl and Mother)

artist name, address and signature verso

mixed media on paper, framed

45 x 37.1cm (17 11/16 x 14 5/8in).

£500 - 700

€590 - 830

US\$660 - 930

Manisha Patil is a painter and art historian currently serving as Professor of Art History at Sir J. J. School of Art, Mumbai. Born in Nagpur and raised in Kolkata, her formative years in the city deeply influenced her artistic vocabulary. The vibrant cultural atmosphere of Kolkata along with its Durga Puja and Rath Mela festivals sparked her lasting interest in people and everyday life. Patil began painting at the age of four and has since developed a practice rooted in personal narrative.

Her work is profoundly people-centric, often drawing on autobiographical experiences and domestic environments. She has

exhibited widely, including joint exhibitions with Prabhakar Patil at Jehangir Art Gallery, Mumbai, as well as at Art Today (New Delhi), Birla Academy of Art and Culture (Kolkata), Nehru Centre (Mumbai), Gallery Articulate (Mumbai), Gallery Vinnyasa (Chennai), and the Korea-Mumbai Biennale.

Patil's visual language is shaped by a range of influences, from the muted palettes and of Ganesh Pyne to the compositional clarity of artists like Degas, Toulouse-Lautrec, and David Hockney. She also draws inspiration from Indian miniature painting, particularly the Rajasthani school, which informs her use of stylised forms.

The present lot captures a quiet moment in a rural domestic setting. A solemn young girl occupies the foreground, her steady gaze meeting the viewers directly. Behind her, in a dimly lit interior, a seated woman dressed in vivid red appears absorbed in textile work. The layered brushwork and flattened perspective lend the composition a cinematic, almost folkloric quality. Through this intimate scene, the artist evokes themes of gendered labour and quiet resilience, using the visual language of domesticity.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



44

REKHA RAO (INDIAN, B.1947)

Untitled (Two Monkeys)

oil on canvas laid down on board, framed
73.5 x 89cm (28 15/16 x 35 1/16in).

£500 - 700

€590 - 830

US\$660 - 930

Provenance

Property from a private collection, UK.

Acquired from Sothebys, *Contemporary Indian and South Asian Paintings*, 17th June 1998, lot 210.

Rao's *Untitled (Two Monkeys)* is a striking example of the artist's poetic engagement with nature and symbolism. In this evocative work, two monkeys are seen climbing a central vertical form that suggests both a pillar and a tree, blurring the boundaries between architecture and the organic. The tree's white branches and leaves extend delicately outward, their fragility heightened by the soft smatterings of orange, red and yellow that punctuate the composition like blossoms or falling petals. Set against a luminous blue backdrop, the scene takes on an ethereal, dreamlike quality that is both serene and introspective. The monkeys, animated yet contemplative, suggest playful curiosity, a theme that recurs in Rao's work as a metaphor for human emotion and instinct. Her masterful use of colour and line, combined with a painterly restraint, gives the composition an almost meditative rhythm.



45

KHODIDAS PARMAR (1930-2004)

Untitled (Riders with Chariot)

oil on board, framed

43.3 x 79.8cm (17 1/16 x 31 7/16in).

£500 - 700

€590 - 830

US\$660 - 930

Provenance

Property from a private collection, UK.

Parmar was a distinguished artist celebrated for his contributions to the folk-art traditions of Gujarat. Deeply rooted in the cultural heritage of his region, Parmar's works vividly reflected the rural life, customs, and mythologies of Gujarat, often rendered in a bold and colourful folk style. The current lot is fantastic example of this. Depicting a rider and woman in a chariot drawn by two horses, the painting embodies the essential aesthetics and storytelling sensibilities of this enduring genre. Set against a vivid red background, the composition is meticulously detailed, each element rendered with an almost obsessive precision that is typical of the finest folk paintings and scrolls.

The two horses, which face the viewer head on, exude both dynamism and symmetry. Their gaze, fixed and wide-eyed, creates a visual confrontation that is immediately compelling. Next to them, the woman sits in the chariot in stoic composure, flanked by the driver. The figures are rendered in the flattened, stylized tradition, similar to patachitra -

elongated eyes, curved limbs, and ornate costumes, all of which blur the lines between human and doll-like forms.

What elevates this piece beyond simple folk representation is the elegant border of foliage that crowns the top and drapes the sides of the painting. This leafy frame not only enhances the visual rhythm but also anchors the scene in the natural world, a reminder of the close relationship between human life and the environment in village life and mythologies. Each leaf and vine appears hand-drawn with care, demonstrating the artist's skill and dedication to detail.

Symbolically, chariot scenes in Indian folk art often represent divine or heroic journeys, possibly referencing episodes from the Ramayana, Mahabharata, or local folk deities. Here, however, the anonymity of the figures and the stylization suggest a broader metaphor; a timeless journey through life, fate, or devotion. The bold red background serves as an emotional and visual anchor, a colour often associated with auspiciousness, energy, and divine presence in folk culture.

This work not only exemplifies the vitality of Gujarat's folk art traditions but also underscores their sophistication and symbolic depth. The artist's ability to combine formal naivety with narrative complexity creates a piece that is at once decorative, spiritual, and contemplative. In today's art world, where boundaries between traditional and contemporary are increasingly fluid, such a work offers a valuable lens into a living artistic heritage that continues to inspire both collectors and contemporary artists alike.



46

A A. KHAN (B.UNKNOWN)

Untitled (Woman and Child)

signed 'A.A. Khan' lower left

oil on canvas, framed

82.3 x 44.4cm (32 3/8 x 17 1/2in).

£500 - 700

€590 - 830

US\$660 - 930

Provenance

Property from a private collection, UK.

Khan's *Untitled (Mother and Child)* is a tender and evocative portrayal of maternal intimacy, rendered in a stylised idiom that draws from folk, abstract, and modernist traditions. With its vibrant palette and puppet-like figures, the work captures a fleeting yet universal moment of connection between a mother and her child, imbuing it with both playfulness and psychological depth.

The mother and child are the central focus of the composition. Their bodies, painted in striking red, are rendered with a minimalism that borders on abstraction. Rather than detailed anatomies, Khan gives us silhouettes and gestures, curves of limbs and swathes of drapery, conveying emotional warmth through shape and colour rather than

realism. The child peeks shyly from behind the mother's *dupatta*, suggesting both dependence and curiosity, while the mother, clad in a lehenga, stands with quiet composure. Her posture and costume hint at traditional domestic life, but the abstraction resists sentimentality, offering instead a more symbolic representation of protection and care.

Set against a flat yellow background, the composition achieves a striking visual balance. The yellow evokes light, warmth, and perhaps the timeless Indian afternoon, a metaphorical space of domestic familiarity. Yet within this minimal backdrop, everyday objects like pots and pans are delicately included, grounding the scene in the tangible world of home and labour. A patterned carpet beneath the mother's feet adds a subtle sense of texture and spatial depth, and possibly suggests both cultural specificity and ritual domesticity.

The use of red skin tones for both mother and child is particularly powerful. Red, in many Indian artistic contexts, is associated with life force, auspiciousness, femininity, and passion. Here, it creates a visual link between the two figures and conveys the emotional heat and bond between them. The contrast with the yellow background heightens the intimacy of their connection, almost as though the space around them recedes in order to emphasize their emotional world.



47

LAXMA GOUD (B.1940)

Untitled (Woman with Laxma's Letter)

signed 'K.Laxmagoud' centre right

ink and watercolour on paper

26.7 x 22.3cm (10 1/2 x 8 3/4in).

£1,500 - 2,000

€1,800 - 2,400

US\$2,000 - 2,700

Provenance

Property from a private collection, UK.

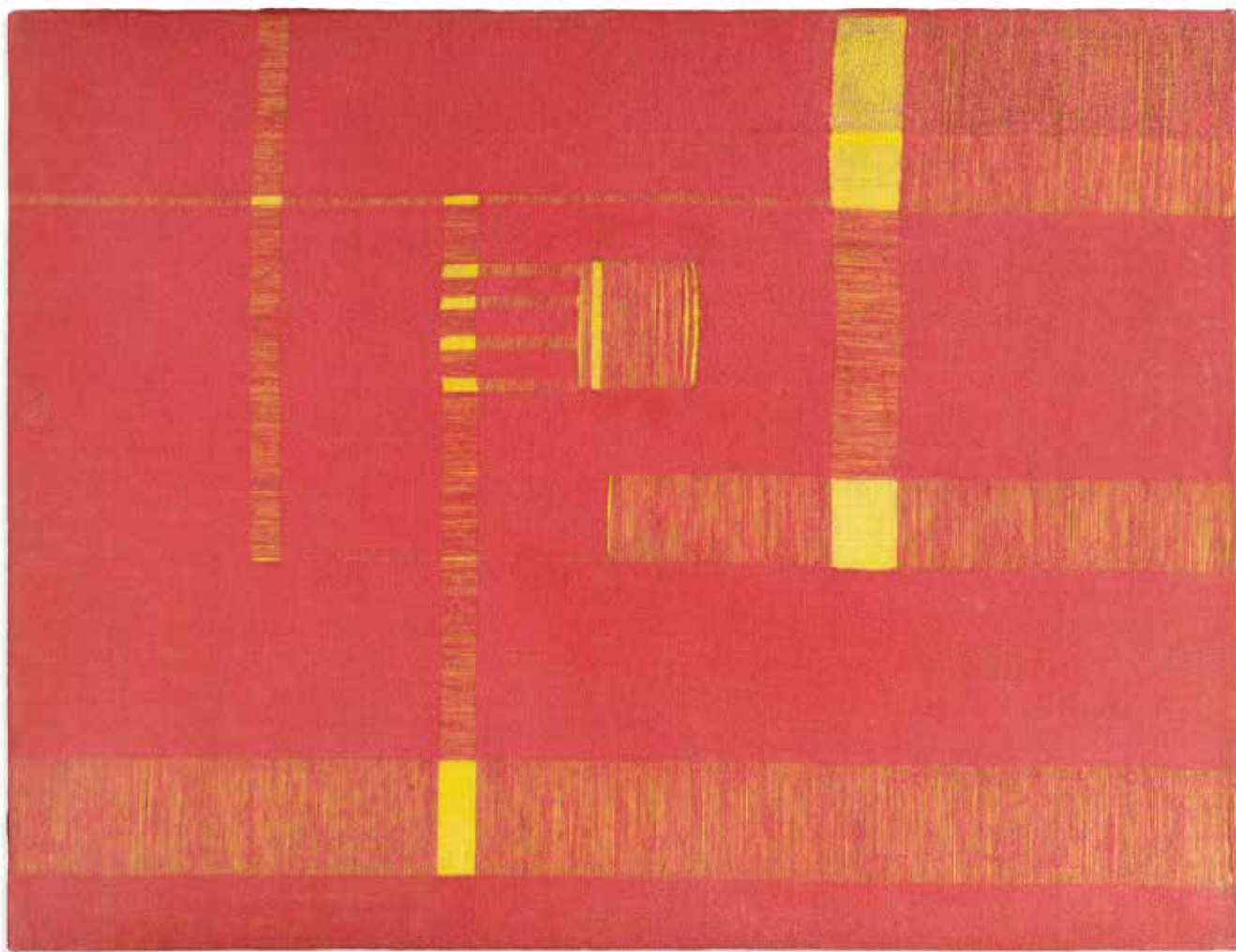
The contents of the letter:

'Dr, Mrs, Monterberg, my first stop over in Europe will be Rome then on my way to Milan I will try and come to see you both. Will that be OK. You can expect me some time on or around 3 May 1982. I am on my way to UK. Representing India in British International Print Biennale at Bradford Museum and will also be participating in India Festival-Contemporary Art Show at Royal Academy of Art, where 35 artists will show. I am one amongst them. Yes it sounds very exciting and inspiring to me. Once again I will have the opportunity of seeing you both more in person.'

This rare and intimate work from 1982 seamlessly merges image and text, functioning both as a letter and a painted artwork. At its centre stands the figure of a woman, drawn in ink and pen, her presence quiet yet commanding. Surrounding her, in flowing handwritten script, is the body of the letter—personal, expressive, and artfully composed to frame the figure at its heart.

Goud's use of wash in subtle shades of blue, green, and yellow adds a lyrical softness to the composition. These colours, gently diffused around the central figure, evoke a dreamlike atmosphere, enhancing the emotional resonance of the piece. The woman herself, rendered in the artist's unmistakable linear style, is sensuous and grounded, an embodiment of the rural femininity that permeates much of Goud's oeuvre.

What makes this work particularly compelling is its hybridity, it is both a communication and a composition, both deeply personal and visually refined. Goud's fusion of drawing and letter-writing is a testament to his ability to blur the lines between artistic practice and daily life, elevating the ordinary act of correspondence into a poetic gesture.



48

MANISH NAI (B.1980)

Untitled (Red piece)

oil on jute

100 x 200cm (39 3/8 x 78 3/4in).

£1,500 - 2,000

€1,800 - 2,400

US\$2,000 - 2,700

Provenance

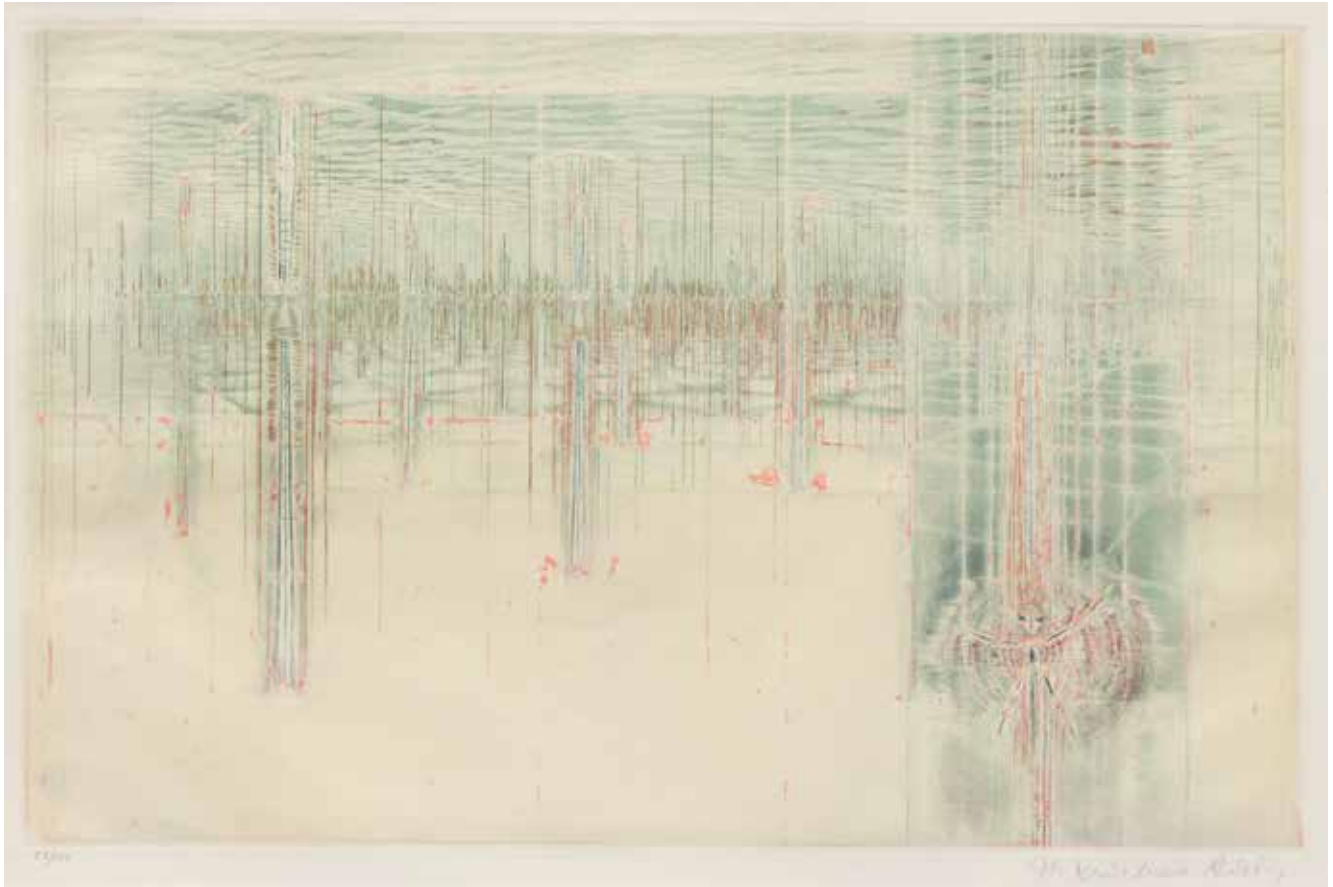
Property from a private collection, England.

Acquired in Mumbai in 2003.

Nai studied Drawing and Painting at the L.S. Raheja School of Art, Mumbai. Rooted in his early exposure to materials like jute and packing supplies through his father's trade, Nai's work combines modest, Indian materials; jute, newspaper, and handmade paper into intricate compositions. Blurring lines between collage and painting, his works often feature earth tones, with surfaces sometimes coloured but often left bare to highlight texture.

Nai's *Untitled (Red & Yellow)* stands as a striking example of his innovative engagement with materiality, abstraction, and structure. In this composition, Nai uses a deep red background as a visceral field, across which yellow lines, both horizontal and vertical are arranged in varying lengths and densities. The result is a dynamic yet meditative grid, a visual rhythm that recalls both textile structures and minimalist geometry, while remaining rooted in a tactile, organic sensibility.

Since 2006, Nai has created large diptychs and jute collages, exhibiting at venues like Devi Art Foundation, New Delhi (2019); Bhau Daji Lad Museum, Mumbai (2017, 2019); and Para Site, Hong Kong (2018). His practice transforms humble materials into compelling visual narratives.



49

KRISHNA REDDY (1925-2018)

Untitled (Child Descending)

edition 57/100 lower left and signed 'Krishna Reddy' lower right

etching, framed

34 x 50.9cm (13 3/8 x 20 1/16in).

£1,500 - 2,000

€1,800 - 2,400

US\$2,000 - 2,700

Provenance

Property from a private collection, UK;

Acquired from a Swedish collection.

Child Descending exemplifies Reddy's masterful command of viscosity printing, a technique he pioneered and refined during his time at Atelier 17 in Paris under the guidance of Stanley William Hayter. In this etching, Reddy captures the delicate moment of a child in motion, descending, perhaps from an elevated plane, imbued with both physical grace and symbolic descent into consciousness or earthly awareness.

Rendered in Reddy's quintessential layered style, the work radiates with softly diffused tones and complex textures created through the intricate application of multiple ink viscosities. The palette, subtle yet luminous, gives the impression of depth and motion, where overlapping hues seem to pulse from within the plate. The figure of the child, abstracted yet tender, is both part of and distinct from the swirling environment, emerging organically from the matrix of colour and form.



NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, and to all persons participating in the auction process including auction attendees, *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as “*Bidders*” or “*you*”. Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics. IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as *Auctioneer* of *Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams’* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller’s* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with you as the *Buyer*. The terms of that contract are set out in our *Buyer’s Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*, and this will govern *Bonhams’* relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an “as is” basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical items or parts are sold for their artistic, historic or cultural interest and may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details. Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams’* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams’* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer’s Premium* payable or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. Prices depend upon bidding and lots can sell for *Hammer Prices* below and above the *Estimates*, so *Estimates* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask *Bonhams* for a *Condition Report* on the *Lot’s* general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without charge, *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. The *Condition Report* represents *Bonhams’* reasonable opinion as to the *Lot’s* general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you.

The Seller’s responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams’ responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller’s* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams’* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams’* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into your *Buyer’s Agreement*.

Alterations

Descriptions and *Estimates* may be amended at *Bonhams’* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE LOT IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY LOT OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE SALE.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales*, without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots for Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested is put up for *Sale*. We have complete discretion in which to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%; however, these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer’s* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and /or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams’* reputation.

Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a Registration and Bidding Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as “paddle bidding”. You will be issued with a large card (a “paddle”) with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer’s*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone

If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and Bidding Form, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service offered at no additional charge and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee Bidding Forms can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*, once you have pre-registered to bid or have updated your existing registration details recently. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your *Absentee Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer’s* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

In order to bid online in a *Sale*, you must be 18 or over and you must register to bid via the *Bonhams* App or www.bonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and anti-money laundering checks on that third party; and (ii) where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid. Where you are the successful bidder for any lot with a hammer price equal to or in excess of £5,000/\$10,000/HKD50,000/AUS\$10,000 depending on the jurisdiction and currency of the *Sale*, and if you have not provided such documents previously, you will be required to upload or provide to Client Services your Government issued photo ID and (if not on the ID) proof of your

address before the lot can be released to you. We reserve the right to request ID documentation from any bidder or successful buyer regardless of these thresholds and to refuse to release any purchased lot until such documentation is provided.

Companies: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the company. You must provide a credit card for verification either in your name or the name of the company but payment must be made from an account in the company's name. If your credit card fails verification, you will not be permitted to bid and please contact Client Services for assistance. We may in addition require a bank reference or deposit prior to letting you bid. For all successful bids, we require the company's Certificate of Incorporation or equivalent documentation confirming the company's name and registered address, documentary proof of each beneficial owner owning 25% or more of the company, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.

Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details. Bonhams undertakes Customer Due Diligence (CDD) into its *Sellers* and *Buyers* as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by *Buyers* into *Sellers* at Bonhams auctions or vice versa.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable VAT. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder* including the warranties as to your status and source of funds. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this *Sale*.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it.

For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* on each *Lot* purchased:

28% of the *Hammer Price* on the first £40,000; plus
27% of the *Hammer Price* from £40,001 and up to £800,000; plus
21% of the *Hammer Price* from £800,001 and up to £4,500,000; plus
14.5% of the *Hammer Price* above £4,500,000

A 3rd party bidding platform fee of 4% of the *Hammer Price* for *Buyers* using the following bidding platforms will be added to the invoices of successful *Buyers* – Invaluable; Live Auctioneers; The Saleroom; Lot-tissimo.

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific *Sale* Information page at the front of the *Catalogue*.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of £1,000 or greater, the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artist's Resale Right Regulations 2006, as amended. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed £12,500.

Hammer Price	Percentage amount
From £0 to £50,000	4%
From £50,000.01 to £200,000	3%
From £200,000.01 to £350,000	1%
From £350,000.01 to £500,000	0.5%
Exceeding £500,000	0.25%

8. VAT

The prevailing rate of VAT at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols, shown beside the *Lot* number, are used to denote that VAT is due on the *Hammer Price* and *Buyer's Premium*:

- † VAT at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- * VAT on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
- G Gold bullion exempt from VAT on the *Hammer Price* and subject to VAT at the prevailing rate on the *Buyer's Premium*
- Zero rated for VAT, no VAT will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the UK: VAT is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the UK: VAT is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-UK address, decides that the item is not to be exported from the UK, then he should advise *Bonhams* immediately.

In all other instances no VAT will be charged on the *Hammer Price*, but VAT at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a VAT inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus VAT and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

Bonhams' preferred payment method is by bank transfer.

You may electronically transfer funds to our *Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Account* details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Payment may also be made by one of the following methods:

Debit cards issued in the name of the *Buyer* (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

Credit cards issued in the name of the *Buyer* (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department. We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the *Sale* of any *Lot*. If you are in breach of your warranties as *Buyer*, if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or would be detrimental to *Bonhams'* reputation.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* Information at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licensing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

From 28 June 2025, the import into the EU of non-EU origin property of a certain age (and in some categories above a certain value) into the EU is subject to additional requirements. Under the relevant EU Regulation, it is the *Buyer's* sole responsibility to assess whether any *Lot* meets the criteria for import into the EU. The refusal of any required Importer Licence or Importer Statement, or any delay in obtaining such Licence or Statement shall not give rise to the rescission or cancellation of any *Sale*, nor allow any delay in making full payment for the *Lot*.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the UK. These regulations may be found at:

<https://www.gov.uk/guidance/apply-for-cites-permits-and-certificates-to-trade-endangered-species#how-to-apply> or may be requested from:

Enquiries: lifedile.licensing@apha.gov.uk

Applications: CITESapplication@apha.gov.uk

Address: UK CITES Management Authority

Centre for International Trade

Horizon House, Deaneys Road, Bristol BS1 5AH

The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any *Sale*, nor allow any delay in making full payment for the *Lot*.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed Books, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the - of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements

Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence. *Lots* marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held. Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

On behalf of the *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we attempt to detail, as far as practicable, all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details. It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm
It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. *Absentee Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

Buyers must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- | | |
|----|---|
| Y | This lot contains one or more regulated plant or animal species and is subject to CITES regulations. It is the buyer's responsibility to investigate such regulations and to obtain any necessary import or export certificates. A buyer's inability to obtain such certificates cannot justify a delay in payment or cancellation of a sale. |
| TP | Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location. |
| W | Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location. |

- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artist's Resale Right Regulations 2006, as amended. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓞ This lot contains elephant ivory and is therefore subject to both CITES regulations and the UK Ivory Act 2018. It has been registered or has an exemption certificate allowing it to be offered for sale and sold under the provisions of the Ivory Act 2018. Property containing African elephant ivory cannot be imported to the USA. The EU and the UK have in place wide-ranging restrictions on dealing with property containing elephant ivory, including restrictions on import and/or export. It is a buyer's responsibility to obtain any export or import licences, certifications and any other required documentation, where applicable. *Bonhams* is not able to assist buyers with the shipment of any lots containing elephant ivory into the US, the UK or the EU. A buyer's inability to export or import these lots cannot justify a delay in payment or cancellation of a sale.

•, †, *, G, Ω, α see clause 8, VAT, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

BUYERS SALE CONTRACT WITH SELLER

IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or on Bonhams' website, and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the Seller's liability in respect of the quality of the Lot, it's fitness for any purpose and its conformity with any Description is limited. You are strongly advised to examine the Lot for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

- 1 These terms and the relevant terms for *Bidders* and *Buyers* in the *Notice to Bidders* govern the *Contract for Sale of the Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in *italics*.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.
- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S WARRANTIES AND UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary); the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 items consigned for sale by the *Seller* are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist financing or breach of any applicable international trade sanctions;

- 2.1.6 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue* or on the *Bonhams* website, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue*.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with any part of the *Entry* in the *Catalogue* which is not printed in bold letters, the remainder of which *Entry* merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.
- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*, or upon collection of the *Lot* if earlier. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* beyond 7 days from the day of the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until: (i) the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full and received in cleared funds by *Bonhams*, and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay in full any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when: (i) *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams* and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not, until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You should note that *Bonhams* has reserved the right not to release the *Lot* to you until its investigations under paragraph 3.11 of the *Buyers' Agreement* set out in Appendix 2 have been completed to *Bonhams'* satisfaction.
- 7.4 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.5 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the *Seller* if you do not remove

the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, expenses and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

- 8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale*, the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):
- 8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;
- 8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
- 8.1.3 to retain possession of the *Lot*;
- 8.1.4 to remove and store the *Lot* at your expense;
- 8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
- 8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;
- 8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;
- 8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and
- 8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.
- 8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.
- 8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER'S LIABILITY

- 9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.
- 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
- 9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*;
- 9.3.2 the *Seller* will not be liable for any loss of *Business*, *Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
- 9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source

- of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.
- 9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.
- 10 MISCELLANEOUS**
- 10.1 You may not assign either the benefit or burden of the *Contract for Sale*.
- 10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.
- 10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
- 10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents and to any subsidiary of *Bonhams* Holdings Limited and to its officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.
- 10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams, Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
- 11 GOVERNING LAW**
- All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT WITH BONHAMS

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the

Catalogue for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.

1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.

1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.

1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:

1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;

1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller* and following completion of our enquiries pursuant to paragraph 3.11;

1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.

1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

3 PAYMENT AND BUYER WARRANTIES

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*: the *Purchase Price* for the *Lot*;
- 3.1.1 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and
- 3.1.2 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and VAT and any interest earned and/or incurred until payment to the *Seller*.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.
- 3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:
- 3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, His Majesty's Treasury, or other relevant sanctions authority ("Sanctions") and a "Sanctioned Party"); or
- 3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan, Russia, and Syria); and further
- 3.8.3 that the property you purchase will not be transferred to or used in a country in contravention of any Sanctions administered or

enforced by the U.S., the United Nations Security Council, the European Union or His Majesty's Treasury or any other relevant Sanctions authority.

- 3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.
- 3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:
- 3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;
- 3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;
- 3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;
- 3.10.4 items purchased by you and your Principal through *Bonhams* are not being transferred to or used in a country in contravention of any Sanctions administered or enforced by the U.S., the United Nations Security Council, the European Union or His Majesty's Treasury or any other relevant Sanctions authority, or purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and
- 3.10.5 that you consent to *Bonhams* relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.
- 3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the *Seller*, to our satisfaction at our discretion, we shall be entitled to retain *Lots* and/or proceeds of *Sale*, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.

4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us; in cleared funds, everything due to the *Seller* and to us, and once we have completed our investigations under paragraph 3.11, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
- 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.
- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders*, on the *Sale* Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 3, 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment

	of the <i>Purchase Price</i>). If you do not collect the <i>Lot</i> before the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>) we may remove the <i>Lot</i> to another location, the details of which will usually be set out in the relevant section of the <i>Catalogue</i> . If you have not paid for the <i>Lot</i> in accordance with paragraph 3, and the <i>Lot</i> is moved to any third party's premises, the <i>Lot</i> will be held by such third party strictly to <i>Bonhams'</i> order and we will retain our lien over the <i>Lot</i> until we have been paid in full in accordance with paragraph 3.		
6	RESPONSIBILITY FOR THE LOT		
6.1	Title (ownership) in the <i>Lot</i> passes to you (i) on payment of the <i>Purchase Price</i> to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.		
6.2	Please note however, that under the <i>Contract for Sale</i> , the risk in the <i>Lot</i> passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the <i>Lot</i> if earlier, and you are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i> .		
7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS		
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):		
7.1.1	to terminate this agreement immediately for your breach of contract;		
7.1.2	to retain possession of the <i>Lot</i> ;		
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;		
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;		
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;		
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;		
7.1.7	to sell the <i>Lot</i> <i>Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;		
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;		
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;		
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;		
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .		
7.1.12	having made reasonable efforts to inform you, to release your name and address to the <i>Seller</i> , so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.		
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.		
7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.		
7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.		
8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT		
8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without		
	prejudice to the generality of the discretion and by way of example, we may:		
8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or		
8.1.2	deliver the <i>Lot</i> to a person other than you; and/or		
8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or		
8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.		
8.2	The discretion referred to in paragraph 8.1:		
8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and		
8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.		
9	FORGERIES		
9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.		
9.2	Paragraph 9 applies only if:		
9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and		
9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		
9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:		
9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or		
9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.		
9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .		
9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the <i>Sale of Goods Act 1979</i> and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .		
9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.		
9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph 9 will cease.		
9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .		
10	OUR LIABILITY		
10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the <i>Misrepresentation Act 1967</i> or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .		
10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:		
10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or		
10.2.2	changes in atmospheric pressure; nor will we be liable for:		
10.2.3	damage to tension stringed musical instruments; or		
10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.		
10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.		
10.3.2	Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances where we are liable to you in respect of a <i>Lot</i> , or any act,		
	omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i>) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.		
	You may wish to protect yourself against loss by obtaining insurance.		
10.4	Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the <i>Occupiers Liability Act 1957</i> , or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.		
11	BOOKS MISSING TEXT OR ILLUSTRATIONS		
	Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i> "), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if:		
	the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and		
	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a non-conforming <i>Lot</i> , and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i> ; and		
	within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .but not if:		
	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or		
	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or		
	it can be established that the <i>Lot</i> is a non-conforming <i>Lot</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or		
	the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements.		
	If we are reasonably satisfied that a <i>Lot</i> is a non- conforming <i>Lot</i> , we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i> .		
	The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.		
12	MISCELLANEOUS		
12.1	You may not assign either the benefit or burden of this agreement.		
12.2	Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.		
12.3	If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control (including without limitation governmental intervention, industrial action, insurrection, warfare (declared or undeclared), terrorism, power failure, epidemic or natural disaster) or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.		
12.4	Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.		
12.5	If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity		

- will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.
- 12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.
- 12.8 In this agreement "including" means "including, without limitation".
- 12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 12.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
- 12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

"Additional Premium" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams' Expenses* relating to the payment of royalties under the Artist's Resale Right Regulations 2006, as amended, which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 pounds.

"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our Website.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report* to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus VAT if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/ or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and VAT which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and VAT on the *Hammer Price* (where applicable), the *Buyer's Premium* and VAT on the *Buyer's Premium* and any *Expenses*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any VAT chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and whatsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "Seller" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artist's Resale Right Regulations 2006, as amended.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

"warranty": a legal assurance or promise, upon which the person to whom the warranty was given has the right to rely.

SALE OF GOODS ACT 1979

The following is an extract from the *Sale of Goods Act* 1979:

"Section 12 implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Registration and Bidding Form

(Attendee / Absentee / Telephone Bidding)
Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

Bonhams

The Sale, including all bidding and buying, is governed by Bonhams' Conditions of Sale. You should read the Conditions and any Sales Information prior to bidding and ensure you understand the charges payable on any purchase you make. The Conditions also set out certain undertakings by bidders and buyers and limits Bonhams' liability to you. Please note an invoice for a purchased lot will be made out in the name as shown on this form and payment will only be accepted from an account in that name (or the name of the company if the bid is on behalf of that company).

Data protection

Where we obtain any personal information about you when you register or bid with us, we shall only use it in accordance with the terms of our Privacy Policy. A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com.

We may from time to time provide you with information about goods and services that we believe may interest you, based on your previous interactions with us. You can opt out of receiving these communications at any time. If you do not want to receive such communications, please tick this box ☐

Notice to Bidders.

At least 24 hours prior to the Sale, you must provide government issued photo ID, e.g., a passport or driving licence and - if not included on the ID document - proof of address, e.g., a current utility bill, or bank/credit card statement. Corporate clients must also provide their company registration documents, documentary proof of beneficial owners owning 25% or more of the company and confirmation of the named individual's authority to act. Failure to provide these documents may result in your bids not being processed. Clients who are not able to provide documents prior to Sale may opt to bid online using our credit card verification option. Please note we reserve the right to request a bank reference or deposit.

If successful

I will collect the purchases myself ☐
Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details. ☐

Sale title: Modern & Contemporary South Asian Art	Sale date: 4 June 2025
Sale no. 30553	Sale venue: New Bond Street, London

If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

General Bid Increments:

£10 - 200by 10s	£10,000 - 20,000by 1,000s
£200 - 500by 20 / 50 / 80s	£20,000 - 50,000by 2,000 / 5,000 / 8,000s
£500 - 1,000by 50s	£50,000 - 100,000by 5,000s
£1,000 - 2,000by 100s	£100,000 - 200,000by 10,000s
£2,000 - 5,000by 200 / 500 / 800s	above £200,000at the auctioneer's discretion
£5,000 - 10,000by 500s	

The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (if applicable)	
Company Registration number (if applicable)	
Address	
	City
Post / Zip code	County / State
Telephone (mobile)	Country
Telephone (landline)	
E-mail (in capitals)	

Please answer all questions below

1. ID supplied: Government issued ID ☐ and (if the ID does not confirm your address) ☐ current utility bill/ bank statement. If a company, please provide the Certificate of Incorporation, your ID (as above) (plus, if not a director, a letter authorising you to act), and documentary evidence of the company's beneficial owners

2. Are you representing the Bidder? ☐ If yes, please complete question 3.

3. Bidder's name, address and contact details (phone and email):
Bidder's ID: Government issued ID ☐ and (if the ID does not confirm their address) ☐ current utility bill/bank statement

Are you acting in a business capacity? Yes <input type="checkbox"/> No <input type="checkbox"/>	If registered for VAT in the EU please enter your registration here: <input type="text"/> <input type="text"/> / <input type="text"/> <input type="text"/> - <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> - <input type="text"/> <input type="text"/>
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Please note that all telephone calls may be recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid ★

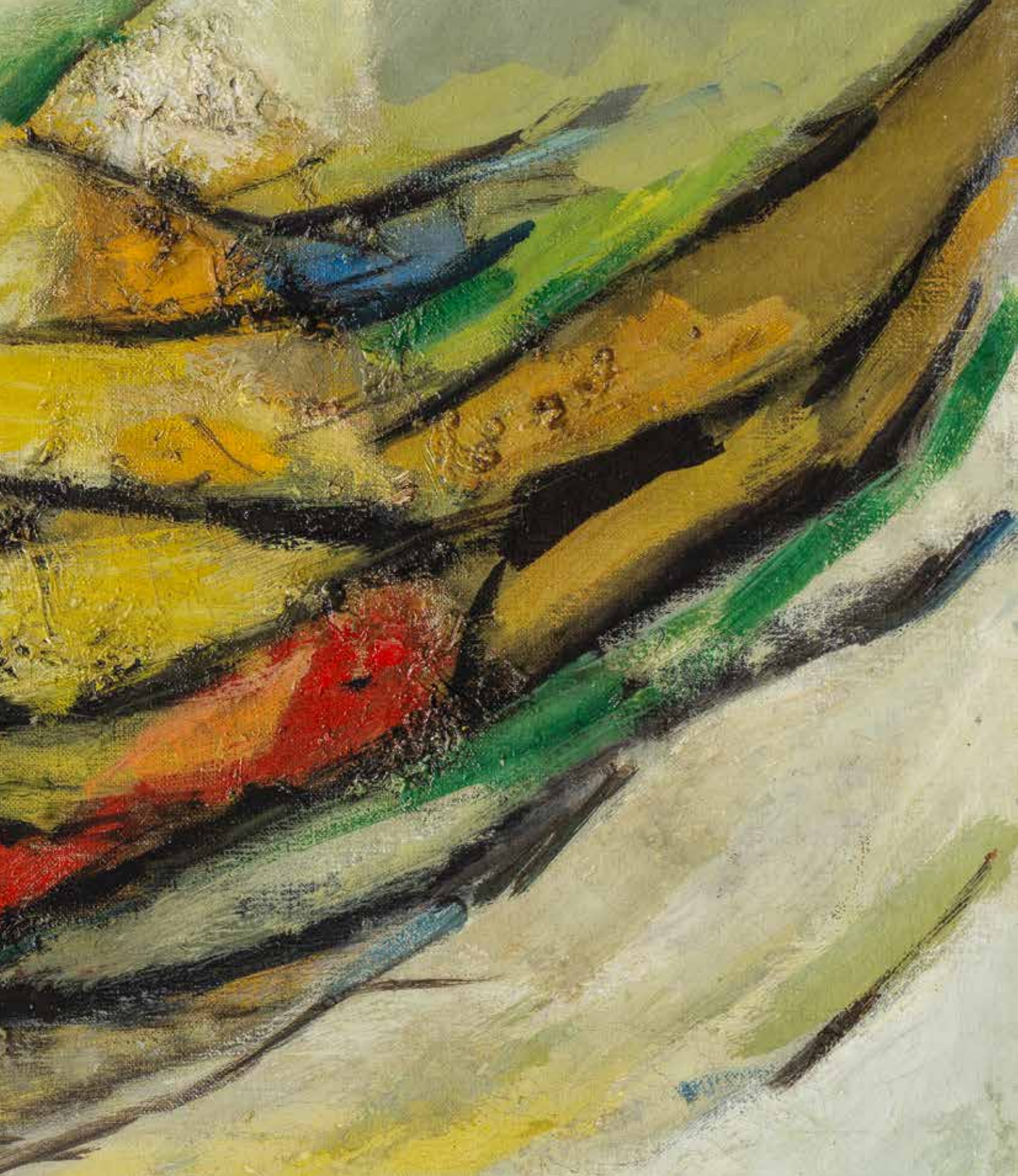
FOR WINE SALES ONLY	
Please leave lots "available under bond" in bond <input type="checkbox"/>	Please include delivery charges (minimum charge of £20 + VAT) <input type="checkbox"/>

BY SIGNING THIS FORM, YOU CONFIRM THAT YOU HAVE REVIEWED THE CATALOGUING FOR THE ABOVE LOTS, YOU AGREE TO THE CONDITIONS OF SALE INCLUDING THE WARRANTIES LISTED THEREIN, AND AGREE TO PAY THE APPLICABLE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES DUE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Bidder/Agent's (please delete one) signature:	Date:

★ Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

Please email or post the completed Auction Registration form and requested information to:
Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447, bids@bonhams.com
Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.





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